

Journal of the Royal Institute of British Architects

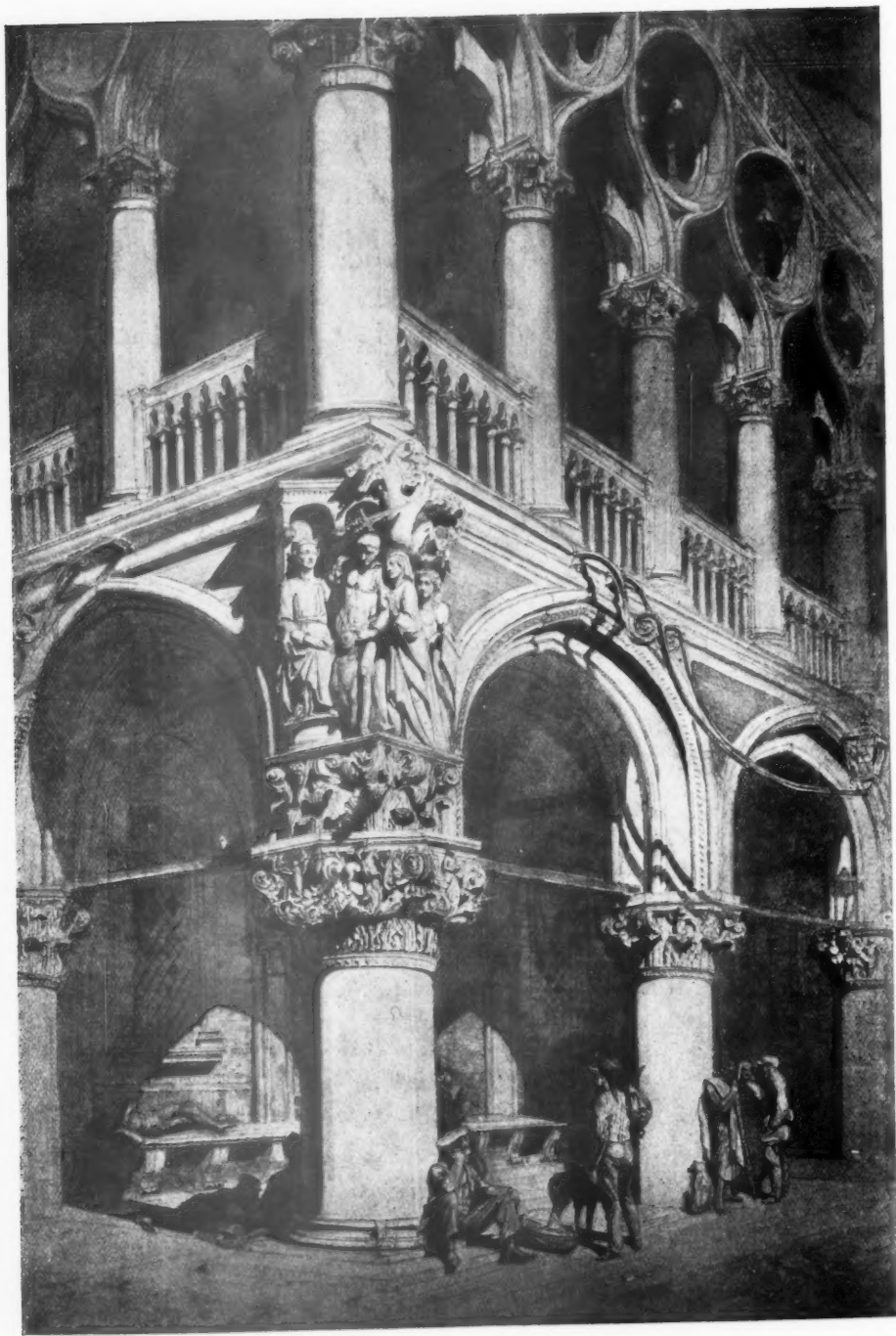
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VENICE: ANGLE OF THE DOGE'S PALACE
Water Colour Drawing by Alfred C. Conrade



FIG. 4.—HOSPITAL AT AUCHTERARDER

Good Scholarship in Architecture*

BY HOPE BAGENAL [A.].

BY good scholarship I mean truth and intelligence in our use of those ancient *clichés* of construction that we still use and teach to students, and which remain current terms—namely—steps, doors, rows of arches, the orders, mouldings, pediments. Our problem is how to make significant that which is utterly familiar, how to make English students conscious of it and interested in it.

First of all, architects are not alone in this—all artists have to deal in *clichés*. I felt the other day when listening to Mozart how familiar his idiom had become; phrase after phrase could be foretold from the preceding one. His language was entirely familiar yet delightful. Quite apart from composition, that idiom of his was a friendly thing in company with which one could grow old with more complacency. It gave a clue to the nature of common experience, it gave also a conviction of continuity.

I feel the same about the idiom of common building. Consider any English provincial town still left articulate in its forms. The houses, the market hall, the maltings, the churches, the 1850 railway station, the inns, the early gasometer, offer sequences the most familiar, yet when we study them, the most diverse and interesting. The language of structure is a thing to be explored slowly—as one explores human relationships. It is veiled by the illusion of the commonplace

and it reserves its secrets for those who penetrate patiently behind illusion. It is as universal in its appeal as music. Moreover, the fact that behind familiarity the deepest secrets can remain hidden without danger of discovery is consciously used to-day in speculative Masonry and has always been used.

In the second place, the problem of familiarity is part of any large educational problem, and has been faced by great teachers of all ages. In the fourth century St. Chrysostom having to teach a scale of values called Christianity to a semi-civilised, semi-pagan, yet highly sophisticated world, had to meet criticisms as to the staleness of the scripture readings:—"Oh, but," say they, 'we have the same things read to us every day out of Scripture.' And do ye not hear the same things every day in the theatre? Have you not the same sight at the horse race? Are not all things the same? Does not the same sun rise every day . . . when you are disposed to be idle you pretend the same things are read but when you are asked concerning them you are as men that never heard them.'"[†]

We as teachers of art have also to educate a semi-civilised, semi-pagan, yet highly sophisticated world. A new language of form cannot be as easily produced as a new loud-speaker, though some think it can. When we present to the young in our schools, brick walls, masonry joints, Georgian proportion, buttresses to

* Adapted from the paper read before the Conference of Teachers of Architecture on 26 October, 1928.

[†] Chrysostom, Homily 3, in 2nd Thessalonians.

arches, the Greek Orders, we are using the old humane methods in a slow process of re-education. We are in effect saying "the stuff of human culture before it is all the other things is *first of all* that which is eternally familiar—the size of a man, the angle subtended by his eyes, his reactions to the idea of death, his physical need for warmth and light, certain common foods, certain common building materials. Against these familiarities are always directed the light horse of fashion and of quackery and often the serious artillery of revolution; but they are directed in vain. In vain because they must first be understood before they can be dispensed with. And when they are understood they are seen in a new light. They are not easily understood. If we are modernists we teach them in order the more thoroughly to supersede them by what we hope will be better. If we are traditionalists we teach them in order to arrive at their true beauty and give them a wider application.

Thirdly, since the war, the new movements in archaeology have concerned themselves with origins and have in fact produced new data of absorbing interest to teachers of architecture—if they would but read them. This new data can help us as teachers because a true study of origins is a study of design; the preoccupation of the British School at Athens with 'the archaic' concerns us because in structure, as in sculpture and the crafts, the archaic retains numberless links with design processes that later are lost. Also many of the modern archaeologists are sensitive to artistic evidence—a thing by no means common in the past—and are naturally interested to-day in many of the things that interest us—in colour and composition, in the aptness of design, in the effectiveness of pattern. But most important of all, they are studying structure. We can learn from them the structural basis behind the forms that have come down to us conventionalised and re-conventionalised by Athens, by Pompeii, by Rome, by Palladio, by Wren, by the Beaux Arts.

It is this structural basis beneath the conventional scale that I want to consider to-night. All architects, whether they are highly trained or not, ought to feel it in their bones. But if they felt it—they would express it in their work: and it is surprising how seldom it is to be found. I am continually struck in looking at competition results, both drawings and buildings, by the general high standard of the planning and the low standard of the elevations. In planning we are getting a certain mastery, although, of course, there is room for vast improvement. Moreover, in digesting accommodation and giving it good plan-forms we are, as architects, helping to organise the modern world and also we are doing for the community what nobody else can do (certainly not the engineers who are hopeless planners). But when it comes to the next step in the synthesis—namely, embodying the plans of

large public buildings in elevations—how lifeless, how confused, how inarticulate, how unscholarly. Neither on the one hand a steady academic orthodoxy nor on the other a frank re-interpretation of structure. By their fruits ye shall know them: the modern Regent Street is a failure not in accommodation or hygiene or building technique, but in the art of expression. The artistic problem, for reasons we shall discuss, was too difficult: the result as compared to the old Regent Street is a lack of direct statement, a cancelling out, an artistic nothingness.

What we can teach in the schools is *direct statement in elevation* as well as in plan. We can attack mistakes at their source by teaching a clear use of terms.

The mistakes that are the most dangerous are the confused statements that destroy each other. To illustrate this let me take a concrete case. The other day I found myself standing in front of a pre-war public building, fairly well known in London. It was a building that had provided a good and an easy opportunity for sound orthodox design. I had passed it many times and always wondered why it was so ineffective. On this occasion I thought I would count its major mistakes: they were as follow:—

(1) The granite base under the portico had not made up its mind whether it was a stylobate (that is a platform for columns) or a Vignola base (that is an emphasised lower floor). The main door to the building penetrated down a few feet into the base, thus injuring the platform feeling, but a spectacular flight of steps reinforced it.

(2) The Ionic Order was *in antis* but had canted volutes, also the antæ (which in essence are the ends of walls and for that reason always differentiated by the Greeks from columns) were here treated as square-tapered columns also having canted volutes. Thus the special significance and beauty of the Ionic Order *in antis* was destroyed.

(3) Between the two centre columns of the portico an arched doorway cut into the shafts and the arch appeared to thrust at the columns as though they were buttresses.

(4) The arch had no marked imposts but was treated in a monolithic manner with ornament cut all over the joints. It may have been intended at one stage of design that this treatment should make the arch appear as a scooped-out lintel but this was in turn destroyed by a key block which, of course, assumes voussoirs: the arch was not light but heavily loaded by a large block resting on top of it.

(5) The columns of the portico stood about six inches in front of the wall, free enough to disengage the canted volutes and give pigeon accommodation and cut off light from the windows without serving the obvious porch purposes of a true portico.

(6) The monumental windows under the entablature

ture were emphasised by architrave moulds. These architraves returned at the top as though meant to articulate the bearing of the lintel but the lintel wasn't there. But though there was no lintel the window was crowned by a bed-mould.

(7) The entablature to the portico had a satisfactory cornice and the frieze was quite legitimately omitted from an Ionic sequence, but the lintel which should therefore have been strong was thin and had actually cracked in two places. Even so it would not have looked so weak if it were not for a wrongly-placed fillet.

(8) On the main range, the windows had heavy stone dressings and were quite legitimately in vertical strips like a French building. But the piers between the windows were in brick, and the effect of this was that the solids looked like panels and the voids looked like piers. The panel effect of the brick piers was increased by a stone lintel above them but this lintel was omitted above the windows. Of course, it is not necessary to put a lintel on top of a solid wall, but it is necessary to put it over a vertical window band. When bricks are used in conjunction with stone they are always liable to look like panels and the stone to look like piers.

A common retort to criticisms of this kind is as follows: "Architectural forms are all mere conventions to be used as the designer chooses to use them. Michelangelo was not trammelled nor was Sir Christopher Wren. The answer to your pedantic fault-finding is the existence of the great Baroque styles." Now, the argument *ad Michelangelo* is frequently heard, but it is double-edged. Scenic architecture must stand or fall by the directness of its emotional appeal. The façades of St. Peter's, the front of S. Croce in Gerusalemme, or any of the large plaster façades of Rome obey very definite æsthetic laws of their own. They are artistically organic. The fault of such a building as the one I have just criticised is that it wholly fulfils no laws, gives no whole emotions. The mistakes I have enumerated each destroy a positive effect. The structure holds together in fact, but its positive resistances and supports are neither articulated directly and thus made the stuff of an art, nor are they, on the other hand, entirely masked and a scenic idea substituted for them.

Also behind serious Baroque the structural lines exist. The Baroque effect is a theatrical over-emphasis of structure in which the idea has been substituted for the scientific facts. In Baroque the Italian sculptor turned his attention to the artistic values supplied by the spectacle of grand structure. That spectacle he emphasised, over-loaded, distorted, but he did not minimise its effect. His "mistakes"—if we regard them as such—reinforced each other and piled up the vertiginous emotion.

But let us not deceive ourselves. The dreary confusions of modern orthodox Renaissance cannot be de-

fended on these grounds. They are the result of a failure to understand a plastic language. The architect of the building I have criticised was not better or worse than many of the same school of thought. A mark of the school is that sooner or later its adherents arrive at a period in their art life that we may call the "audacity period." How well we know this period in the works of some of the leaders of our profession. Whatever structural meanings architectural conventions had once had for them have now quite evaporated. When something means anything then everything means nothing. Artistic insincerity has done its work. Their attitude has become that of Humpty Dumpty. "When I use a word it means just what I choose it to mean."*

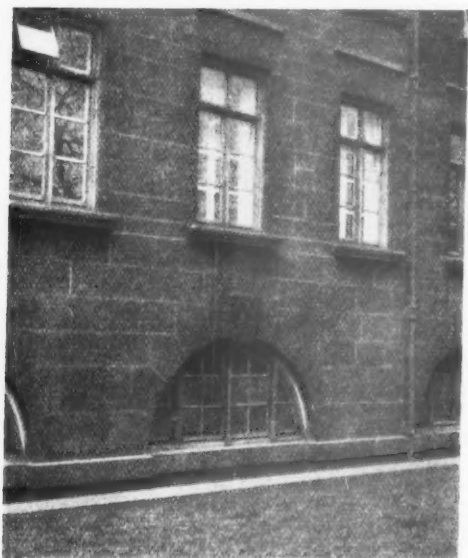
But the drawback of this attitude is that it destroys communication. Every one of us suffers as a result of this. There is another type of architect who builds gradually for himself a scale of conventions for his own work and sticks to it. It is significant to him, and is often followed with great artistic sincerity. But, alas! it is not significant either to his brother artists or to the public. The healthy recognitions and reactions that ought to be stirred when a new building appears are not stirred. We have instead to inquire about the architect's æsthetic aims, make allowances for this and that, and perhaps discover that the building illustrates some unheard-of esoteric system.

But could we not in the schools lay down a first basis of common values on the principles of direct articulation. The emotions of architecture are in fact common to all human beings: The *protection* of a massive wall. The *support* of a lintel. The *resistance* of a pier. The *enticing* of a staircase. The *surmise* of a doorway. The '*combe*' of a roof. The *embrace* of a dome. The *glance* of a window.

The stage designer's art is to work directly with these emotions. They are distinctly recognised by Gordon Craig. Our art is not to work directly with these emotions, but we should feel them, and they should be one of our results. And we can get at them much better by direct statement of structural ideas than by clever masking and scene painting. Let me try to show some instances. The emotion given by *mass* in a wall is aimed at, I suppose, every day in London by our rustication enthusiasts; yet, somehow, it simply does not come off. Deep channelling without deep reveals looks wrong. (I don't care for the moment whether it is false or not.) Compare with it a really fine piece of flush masonry, such as the base of Scotland Yard. (Fig. 1.) Here is better art as well as better morality: the thing both is and looks strong.

Columns are generally spaced too near so that both *load* and *resistance* are lost. In Fig. 2, a Georgian example from the close at Canterbury is given, in which the reactions are felt at once: the emphasising

* "Through the Looking Glass," Ch. IV, p. 114.



H.B.

FIG. 1.—MASONRY, SCOTLAND YARD

of the lines by tones obviously helps the expression: this was what the Greeks aimed at in their colouring of mouldings. The articulation of lintels offers a wide field for expression still left unexplored by our modernists: in Fig. 3 is shown the windows of a shop in Hertford, where lintels, bearings, and drip are used for design purposes. The upper line of lintels bridging the window-voids forms a true architrave to the front, and the strip of brickwork above, marked by the shadow from the cornice, has become a frieze, above which a strong bed-mould with brackets carries and appears to carry the corona of the cornice. The marking of the window jambs by a cap in this way was a common Greek emphasis, and is in the Propylæa. (See also window in Fig. 6.)

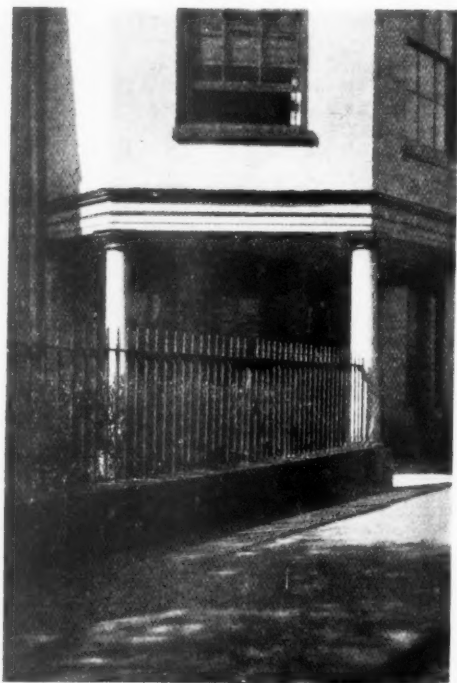
When "roof" completes and outlines a group of solids, the simplest blocks can be made rich, as in the little hospital at Auchterarder (Fig. 4, head-piece). Here even the down pipes contribute to the result. In this building direct statement frees the emotions proper to wall, door, window and roof, without any scenic or romantic expense.

The Greek stylobate means literally a place for columns: it is the firm plane on which the column feet rest and is of vital importance. It requires to be as unobstructed as possible. Square bases to columns are little unwanted stylobates confusing the big stylobate. On the Acropolis at Athens there are no square bases. In London the platform of Smirke's British

Museum, and those of St. Pancras, and St. Peter's, Eaton Square, are real stylobates—the column feet rest firmly upon them like elephants' pads.

The deep flutes of the Palladian column eat into the shaft, and visibly weaken without adding any more to the vertical effect that can be got by Greek flutes. The flute, of course, is nothing but the emphasising of polygonal facets by slightly hollowing them. The Greek Doric flutes and the archaic Ionic of Ephesus (see in the British Museum) remain structural and applicable to any order.

I often ask myself in the streets: On what principle does the architect of to-day select his Orders; does he draw them out of a hat? They are each quite distinct from each other and exist to articulate different sets of facts. The Doric is first a post and cushion-cap Order, used in long rows in the market place widely spaced for purely utilitarian purposes. Examples can be seen at Pompeii (Fig. 5). A grand example of it in this form is to be found in London in the loading quays of the Army and Navy Stores behind Victoria Street; the granite unfluted shafts have resisted the attrition of hundreds of wheels, and the strong lintel



H.B.

FIG. 2.—SUPPORT: CANTERBURY, HOUSE IN THE CLOSE

overhead visibly carries a warehouse. The Doric Order is, secondly, or perhaps in parallel, a highly stylised double sequence of stylobate columns and lintel, the second sequence being the little triglyph piers resting on the lintel and spanned by the cornice stones. The Doric entablature is the Order in miniature: the key artistically is the triglyph: the metopes—as the word implies—are openings, and can be articulated as windows, as in the Clarendon Building, Oxford, and in a little pavilion at Kew Gardens. Mr. Dinsmoor has shown in his edition of Anderson and Spiers a section of the Piræus Arsenal by Dörpfeld, lit through the metopes in a manner similar to that shown on the

carved panels. When the relief became deep the rhythm of the triglyphs was liable to disappear, but here the colour scheme was made to play a part. The triglyphs were darkened with black or blue, and thus asserted themselves again against the carved metopes (see Fig. 7). Colour is an essential part of the Greek Doric Order. If a studio drawing is taken and a tone put on the triglyphs the character is at once emphasised. This should be carried a step further and the fillets also darkened. Then, on a careful study, it can be seen that the masses of the structure form the ground for a design in surface tones, and these surface tones in turn are the ground of a line design got by picking out



FIG. 3.—ARTICULATION OF LINTELS AND BEARINGS
Hertford: Shops in Fore Street

student's drawing (Fig. 6). The triglyphs are points of concentrated load—their vertical lines or their dark tones echo the flutes of the columns. The metope openings need not be square nor even entirely regular,* but there must be an end triglyph, and the triglyphs must tell as a row of little struts, no matter whether they are ends of beams or stone blocks. Hence the Doric lintel must be a very strong, deep beam: it has concentrated load at its centre. The character of the Order includes this marked contrast between beam idea and strut idea. Without triglyph intervals Doric is not fully itself. To show these points to a student he should study an archaic form (Figs. 6 and 7).

The metope openings received votive images, later

* See temple of Zeus at Girgenti and temples at Syracuse Durm's *Baukunst der Griechen*, p. 172).

fillets, etc. There are one or two good examples in Solon's book on Greek colour, but there is great scope here for studio work. The lighting should be from below, not from above—soffits being high lights: the bright reds and blues are harmonised by black shadow and white light interspacings. When upon this three-fold composition of mass, tone and line, we imagine the dark lively pediment figures deeply coloured with eager slit-eyed faces, their flame-like bronze shields, and gleaming trophies on the points of the roof, we can get an idea of the full orchestra of Greek temple design.

Roman Doric is a poor reconventionalising of the Greek. The beam is weakened, the end triglyph omitted so that the cornice hangs in the air at the angle, and the columns endowed with quite unnecessary

bases. This could be corrected in the studio and a proper Doric of the market place evolved.

The Ionic Order is utterly different. It is at its most characteristic in its archaic form *in antis*. The shaft is a long post. The cap is a bracket—the sole-pieces stretching out along the length of the lintel. Hence it has one axis only, and as soon as it comes *ex antis* and tries to go round corners, not only do technical troubles begin, but at once it loses half its plastic character. Its entablature is beam and cornice without a frieze. A frieze, however, does not destroy it: there are plenty of examples of apt friezes, but look at Henderson's *Restoration of the Archaic Temple of Artemis at Ephesus* in our hall here at 9 Conduit

But when the spiral is made to distort the structure, as when volutes are canted, then character has gone. Hence the Ionic Order is specially suited, owing to its single axis to give *direction*, as along parallel aisles in a church or along a passage such as the interior of the Propylaea at Athens. It runs then from a solid to a solid, and does not attempt to round corners. It is superb in the nave of S. Lorenzo, in the nave of S. Maria Maggiore, and in those Early Christian narthexes against the façades of S. Lorenzo, of S. Giorgio in Velabro and other Early Christian basilicas in Rome.

In the Dörpfeld restoration of the Piræus Arsenal already mentioned, the Greek word *kionas* is taken to



H.B.

FIG. 5.—POMPEII: A RESTORED PORTICO

Street, and the fine distinct character of cornice leaning straight on lintel is obvious (Fig. 8). The Swedes—most sensitive of the moderns—have recognised this, and also the *in antis* character of the Order in their National Pavilion at the Paris Exhibition. I am well aware that at Bassæ and in Athens the classic Greeks reconventionalised the Asiatic Ionic, but in doing so they have confused it and made it less itself. The cap is seen at its fullest and grandest in the example of the archaic Ephesus cap in the British Museum. In this cap the *abacus* is markedly narrower than the *echinus*. It is long and narrow, retaining the sole-piece or bracket character. It is as characteristic on an end view as front view (Fig. 8). The spiral on the Ionic volute, like the spiral on the bell in the Corinthian Order, is the union of a culture pattern with different structures: it has become part of the convention.

mean Ionic columns. Their aisle character on plan certainly suggests Dörpfeld's solution.

A lovely example of the Ionic Order used in character can be seen in the interior of the old Ashmolean Museum in Oxford, where two sets of columns run down a centre aisle (Fig. 9A). An example of how *not* to use it is on Cockerell's new Ashmolean Museum and Taylorian Institute in Oxford (Fig. 9). Cockerell, of course, was influenced by the confused interior Ionic of the Bassæ type. A large Ionic portico can be designed perfectly without canted corner volutes as in St. Peter's, Eaton Square.

The character of the Corinthian Order is again quite distinct. Its tall shaft, bell *echinus* or calyx, and its flower-like aspect seem to suggest an isolated focal building, circular on plan and having height (Fig. 10). Thus the Greeks used it for graceful votive build-

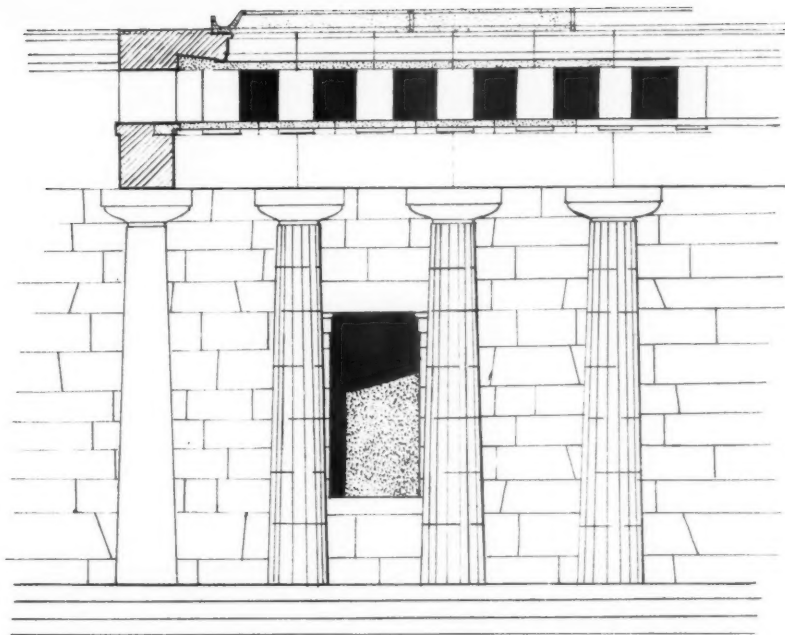


FIG. 6.—DORIC ORDER WITH METOPE OPENINGS. By M. Gilbert
Second Year A.A. Schools

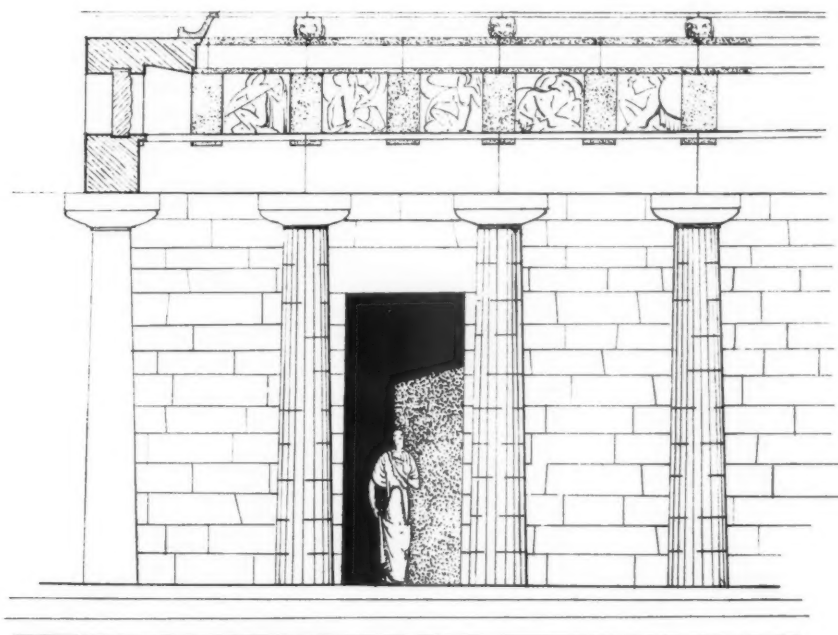


FIG. 7.—DORIC ORDER WITH METOPE PANELS. By M. Gilbert
Second Year A.A. Schools

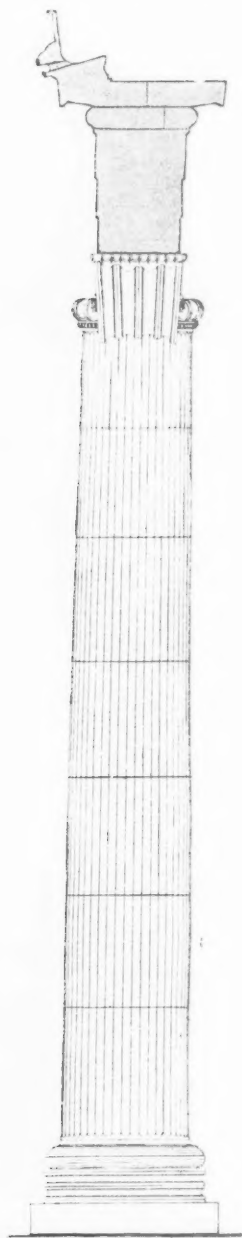


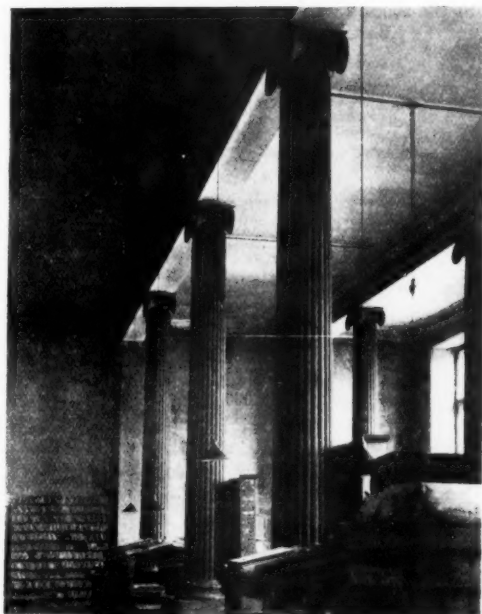
Fig. 8.—EPHESUS: ARCHAIC TEMPLE
Section of entablature. End view of Column
From Henderson and Hogarth

ings like the Choragic monuments. The Romans caught this aspect of it when they used it for their circular temples, but they also characteristically magnified it and made it more massive. It is the Order that has a true Roman form as well as a true Greek form. The Greek is graceful, the Roman magnificent. Its lofty floral quality doubtless helped the Order to survive into Gothic times, where, indeed, in such a church as *Auxerre* it creates almost a little Corinthian renaissance. The retro-choir of *Auxerre* is a mediaeval version of the Corinthian Order, in which the vine has replaced the acanthus. That the Romans understood it can be seen in many ways: the Roman decorated frieze and bracket cornice are effective: also it fell in with the Roman passion for coloured marble shafts: they frequently omitted flutes, and let the cap tell above the bare shaft: this treatment in London, however, is not enhanced by the wire cage. The French have an instinct for the Corinthian: Gabriel used it well without flutes. It is almost native in those little circular French love temples in chateau grounds. Wren has used it characteristically in the semi-circular porches of the transepts of St. Paul's. The inspired joiner architects of Colonial America saw that the Corinthian shaft could be made quite thin, and that its character would gain, not lose: they reasserted its Greek mode.

To sum up, it looks as if the genius of Doric was Hellenic; the genius of Ionic—Asiatic; the genius of Corinthian—both Greek and Roman. These are not period labels; in submitting to them for a moment we are putting our finger upon sensitive threads that go on intertwining in culture after culture and turn up in the texture of our own minds.

To all the generalisations I have made there are exceptions. You can never nail down the Greeks to a rigid rule in any field of art: they are too universal. But when all the exceptions are said there remains in each Order distinct plastic character, distinct genius. It is the architect's duty to feel those species, to feel the Orders as plastic modes. He must not allow himself to be muddled by learned exceptions. There is one beauty of the Doric. There is another beauty of the Ionic. It may be learned archæology to muddle them up. It is better art to keep them distinct. When we put a necking band under the Ionic cap, as in the Erechtheion, we are making the bracket cap look half like the bell cap. We may do this for an artistic purpose of our own, but by doing so we sacrifice something. Students should be taught first to distinguish and only later allowed to modulate from a given key.

If there is a fourth Order, it is not the Composite, which is only the bell with an over-emphasised spiral, but the Etruscan. The Etruscan Order can be seen to-day in Italian barns, farmhouses, and market squares (Fig. 11). It remains a timber sequence with



H.B.

FIG. 9A.—DIRECT IONIC: OXFORD, OLD ASHMOLEAN
Early Wren period

rafter-cornice and widely-spaced columns. In Mr. and Mrs. Bradshaw's restorations* it has distinct character. The Etruscan character was used by Monsieur Gilbert with great success in a large sanatorium at Charenton in 1838.

Never was good scholarship in the Orders more wanted than to-day because they articulate concentrated load: from the Greek art of the stone point we could teach in the studio an art of the steel point. If instead of rustivating our legs and perching the Orders aloft we used columns to carry weight we should actually occupy less floor space. In Fig. 12 is shown a shop front which is both academic and modern. The Ionic columns are wide apart, the jambs are antæ, the lintel looks a beam, the windows are large; the whole design is lovely and alive. It is good scholarship.

The relationship of the Order to the wall is important. Confusion on this head leads to endless multiplicity of pilasters. Pilasters are a Roman invention, part of the unintelligent systematising of Greek forms. A pilaster does not often occur in true Greek work. The anta often occurs, that is to say, a

jamb or thickening of the wall but not the pilaster or muddling of the column. The anta cap is always distinct from the column cap. The pilaster is generally an unnecessary respond arising on plan on the drawing board. How well we know the desire for responds on paper. But a column is a column and a wall is a wall. The concentration of load at points in a wall can be perfectly articulated by the anta, which is a wall-strengthening. The anta arose early in the Ægean world from the combination of materials. Rubble walls required to be retained at angles and openings. Mud brick walls would not carry load, the anta was a monolithic or wooden jamb on which load was concentrated. It was used for doors, windows, wall terminations. It has a special beauty as seen in modern Greek houses supporting lintels and retaining the same polygonal masonry or mud brick walls as in 1000 B.C. This has a direct application to-day: in steel frame and concrete buildings antæ as emphasised jambs frequently occur.

At St. Peter's, Eaton Square, the use of stone antæ with brick walls and Ionic columns, and no pilasters to interfere with the three doors in the portico, illustrates what I mean. The entablature, however, is without character.



H.B.

FIG. 9.—CONFUSED IONIC: OXFORD, NEW ASHMOLEAN
Cockerell

* Papers of the British School at Rome, Vol. VIII, pl. 1.



FIG. 10. — CORINTHIAN ORDER: DARNHALL, PEEBLES-
SHIRE
Belvedere

Another use of rational anta instead of irrational pilaster is seen in the front of the National Academy of Science by Goodhue in Washington.

The pediment is a feature generally misunderstood. Not to run the cymatium along the level corona is one of the few conventions we all subscribe to and teach in the studio without question. We are quite right in this. The cyma is really a gutter belonging to a sloping and not to a flat roof. The pediment is the conventionalising of two roofs one upon another. Herr Kurt Muller shows a good case for this in his piecing together of the hut urns excavated at the Argive Heraion.* The sloping roof-slab obviously rests upon, and a little set back from, the edge of the flat roof-slab and has a large opening or door in the gable. The restoration (Fig. 13) is given here by permission of Herr Muller. The date of the model from the ornament on the slabs is late geometrical,

* *Transactions of the German Inst. of Archaeology*, Vol. 48, 1923; pp. 52-68. Published in 1925; a translation has been made by Mr. G. E. Meister at the A.A. Library.

about the second half of the eighth century B.C. This is just the link that is wanted between the flat or very slightly inclined roof of the Mycenaean megaron and the known sloping roof of the Greek temple. Probably the Dorians clung to their northern roof shapes, to their "high roofed" hall so often referred to in Homer. The pointed roof is one of the elemental building shapes of the world that has always been a rival of the flat. Herr Muller shows that it looks as though the Greeks put it on top of the mediterranean mud flat. When they had done so they had an upper room above the shrine. So far Herr Muller. But we can carry the implications a little further. In this opening what more natural than to put a clay model of the god or of some animal or bird sacred to the god. In this connection may I remind you that the Greek form for pediment is *etos*, meaning eagle. The tradition among the Greeks themselves was that the Corinthians who invented ceramic roofing tiles invented also the *etos* or pediment. The pediment-opening was then a dark background to objects displayed against it.†

Along the eaves then went the gutter. Very rarely it ran across the end flat as at Olympia (treasury of Gela) but generally it ran up the gable end. To-day when we also make it run up the gable end (thus perpetuating a very early compromise between parent building forms) our adherence should be intelligent. That cymatium was a gutter and ought to remain a gutter in shape and in fact. Yet I have seen good cornices spoiled by a masonry cyma moulding placed under an iron gutter. The cymatium ought to be a brightly coloured, ornamented, metal or terra cotta gutter sitting on the corona or else a lead gutter as in the fine cornice of the Wandsworth Technical Institute. In the new Chenil Galleries in Chelsea an iron gutter is fixed on a stone corona but it is painted the same tone as the stone instead of deliberately contrasted. As with the Orders, so with mouldings: the two species *Gutter-shapes* and *Support-shapes* ought on no account to be muddled up. Gutters can have lips and concave projections, they can be used as crowning and outlining shapes. Supports or bed-moulds are convex or splayed or cushion-shaped and should look as though they were taking load. Nothing looks worse than using gutter-moulds (of which the cyma recta is the commonest) indoors to carry weight under a ceiling. Indoors, the ceiling is the underside of the corona—and should have under it bed-mould or torus, or bracket, or square corbel, but *not* a gutter. On the ground floor of Britannic House a fine ceiling slab evenly covers the various grand inter-connecting

† Herr Muller discusses the Corinthian contribution to the development of the gable, but not the significance of the term *etos*. He points out that his model shows a thrust roof resting on a bearer roof.

cellae in which work is carried on. But this slab is apparently resting everywhere on the lip of a gutter instead of on a strong ovolo or cushion-mould and looks as if the lip will presently crack through. This confusion is very common. Yet the satisfaction—the physical joy—of seeing a good bed-mould *in action* under a flat is very great. There are splendid examples in the British Museum. Greek interior mouldings are all bed-moulds and square corbels: gutter-moulds are not used for support. Our classic scale of mouldings has not yet been rationalised after the Romans muddled it up. They—or probably the Hellenistic architects quoted by Vitruvius—used the common

their forms and their forms are adapted to the uses which they are intended to serve. The ovolo and talon, being strong at their extremities, are fit for supports: the cyma and cavetto, though improper for that purpose, as they are weak in the extreme parts and terminate in a point, are well contrived for coverings to shelter other members.

"... Hence it may be inferred that there is something positive and natural in these primary forms of architecture, and, consequently, in the parts which they compose; and that Palladio erred in employing the cavetto under the corona in three of his Orders, and in making such frequent use, through all his profiles, of



FIG. 11.—ETRUSCAN ORDER: SIENA MARKET PLACE

Greek cornice sequence indoors where it was not intended, as well as outdoors. But the classic Greeks designed their shapes always in relation to the direction of light whether striking up or down. Hence they inclined their faciae. The Parthenon has hardly anywhere a vertical surface. I looked in Pompeii for evidence of design in interior mouldings at all approaching Athens but saw very little. The rationale of interior mouldings disappeared with the classic Greek, revived in a different form in the developed Gothic, and died again under Palladio. With the exception of Peruzzi, the Italian Renaissance men seem not to have designed but imitated their mouldings.

Sir William Chambers, however, thought back to structural principles in moulding and roundly condemns Palladio. He says:—

"The names of these (mouldings) are allusive to

the cyma as a supporting member. Nor has Vignola been more judicious in finishing his Tuscan cornice with an ovolo; a moulding extremely improper for that purpose. . . . Other architects have been guilty of the like improprieties and are, therefore, equally reprehensible."*

The reference of every convention back to a structural origin in the way I have been suggesting has two advantages. Since structure is at least one-half of our material it is better to grasp it, but there is another and much greater advantage which is not fully recognised. It is this: the structural reference can be used to define the artistic problem. If the artistic problem is limited within clearly defined lines at every stage it becomes much easier. Imagination is helped,

* Chambers, Sir William: *Civil Architecture*, Chapter II, pp. 88, 89.

not hindered. This is not a paradox. The real criticism against the architecture of the mask in which, as I have pointed out, something means anything and everything nothing, is that it makes the artistic problem at any point a hundred times more difficult than it

player must then exercise his ingenuity to make some sort of representation of anything whatever, object or picture, within the enclosing line. He may divide off interior compartments, but may on no account go outside the boundary. The psychology of this game



FIG. 12.—GREEK REVIVAL: SHOP FRONT, HERTFORD, NOW BARCLAYS BANK

need be. I have tried to avoid dogmatism in this paper, but I should like as strongly as possible to recommend to you as teachers *the doctrine of the fertile limit*. This can be strikingly illustrated at any Hallow E'en or Christmas party by a very simple game. One of the players, with his eyes shut, traces a wandering line upon a piece of paper. This line, when the ends are closed, forms an enclosed space of amorphous shape, which must be reproduced upon a number of other pieces of paper and handed round to the players. Each

on an English audience is instructive. Large numbers protest that they have no imagination, and cannot draw. Often pressure has to be brought to bear upon protesting players. It is quite impossible to foresee who will produce the best result. Wonderful little pictures and imaginative designs are produced by the most unlikely people. Gardens, Noah's Arks, Chinese landscapes, human faces, mothers with children, dogs, birds and motor cars, are produced without any effort by the magic of the limiting line.

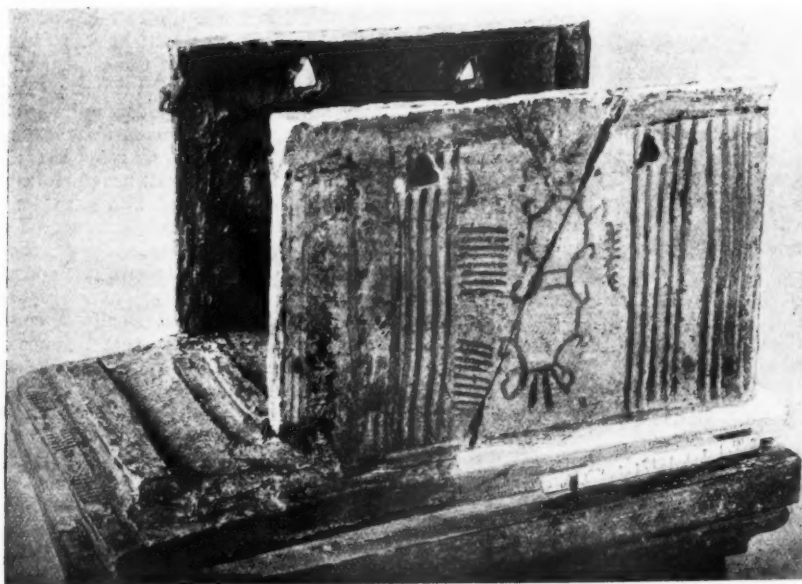
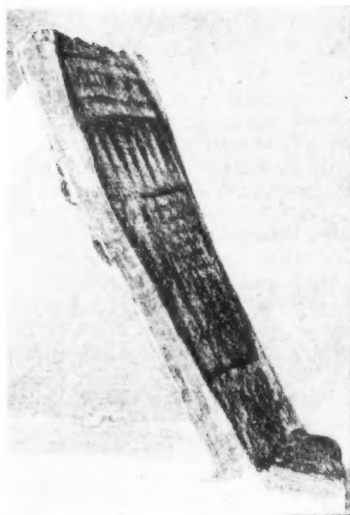
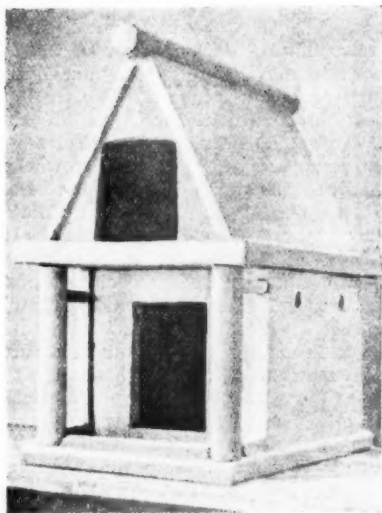


FIG. 13.—FUNERARY MODEL OF HOUSE FROM ARGOS, EIGHTH CENTURY B.C. RESTORATION
(Reproduced from *Athenische Mitteilungen*, by permission of Herr Kurt Muller)

So, in a small problem—say the treatment of a par-lour cornice—we can distinguish and recognise the structural facts as a framework. They are—top of brickwork and perhaps a corbel course, wall plate and its character, bearing of joists on wall plate, junction of the two planes. To which should be added direction and character of the light. Again and again some such *frame of facts* will prove fertile if frankly accepted. The finest example is the structural sequence within which Bentley developed his design for Westminster Cathedral. If we would only articulate concentrated load and bending stress in the lines of our street façades, instead of masking them with a convention derived from distributed load and arch thrusts, we should find our shop-front problems solve themselves.*

But we can go deeper than this. I believe that our true attitude to the scientific data always coming to us is that it is no more and no less than that limiting line. It can both inspire and define, yet it is what we make out of it that matters. Science provides for us a continually expanding set of conditions, making demands upon our energy, imagination, and good heart. It is not enough to recognise and employ the new material; we must do more, we must humanise it. In the game I have referred to, the little representations are by no means all beautiful, some are ugly and grotesque, some are mere nothings. The purely scientific shape, say, the perfect acoustic form in building, is not in itself beautiful; it is neither ugly nor beautiful, it is mechanistic, but the architect can take its essential character and use it as a limiting line within which to express his artistic meaning. It is a fallacy that scientific shapes are necessarily great art. They are only the material of great art, and a material needing every bit as much discipline and refinement as we can give them. A scientific age has a savagery of its own. We have seen it in the War, and we know it to-day. For every advantage given us by science there is laid beside it an equal disadvantage. This cancelling out can be seen at every point. I will mention

three only. We have communication by air, and thereby the imminent danger in war of the wholesale wiping out of the civil population by chemical poisoning. We have broadcasting and a perfect capillary system of intercommunication, yet in the daily Press we can get no nearer the truth of any current conflict or controversy than in the days when rumour alone could carry the news of Waterloo to London in a few hours. The motor car opens up the countryside to the city dweller, but the result may be that soon we shall have no countryside. All this is only to say that everywhere, and in all fields achievement returns to the standard of the individual mind. Cultural values are those that constitute the quality of the individual life. The mechanism of science puts into our hands a magnificent instrument, and we have to fit coming generations to use it. I have referred to the savagery of science. It is obvious in all modernist exhibitions and manifestations. Under the roof of Olympia two tendencies are always visible to the careful observer; one good and inspiring, showing the right response to new stimuli, the right handling of new material; the other chaotic, ugly, malignant. These two are really in conflict. It is a neck and neck struggle. And in this struggle we must be on the side of the humanists. It is not enough to accept, to rejoice in, the new shapes. Cantilever must be refined, elliptical arch must be intellectualised. Otherwise they will not stand the test of contemplation. And they cannot be intellectualised by any other means than a mind-process of the kind used by the Greeks to intellectualise beams and posts. In the new Royal Horticultural Hall large forces have been resolved, a grand structure is allowed to give us its elementary emotion—a kind of *release*; but that is not all. Every profile, surface and detail has obviously been dreamed upon, rationalised, endowed with something. What that something is passes the wit of man to define. But whatever else it is, it is a *familiarity*—a kind of recognition as in a mirror of one spirit by another, of one people by another, of one age by another—it is architectural beauty, it is also a conviction of continuity. It is the quality that Science can destroy but cannot create, without which to some of us the spirit of the modern world would be but an intellectual Cronos, for ever devouring his ever increasing and ever more furiously gyrating children.

*The Greeks in two notable instances deliberately limited themselves for an artistic purpose. (i) Although polychromy was known in vase painting, and early examples occur, yet they made styles out of black figure and red figure. (ii) They knew both round arch and elliptical arch, but preferred to develop and perfect intel structure only for monumental purposes.



Exhibition of Drawings and Paintings by Alfred C. Conrade

BY H. AUSTEN HALL [F.]



FLORENCE: PIAZZA DELLA SIGNORIA

Water-colour Drawing by Alfred C. Conrade

The exhibition of Mr. Conrade's work which has just closed is surely one of the finest that the Institute has been fortunate enough to hold in its own Galleries.

Mr. Conrade's name is well known to architects, but perhaps it is not so widely known as it should be to the general public. It would not be too much to say that no living artist can surpass him in the interpretation of architectural detail in all its varied moods. No composition is too subtle for Mr. Conrade's brush, no feat of the pencil beyond his power of expression.

After his first sheer capacity for drawing, perhaps the greatest attraction in his work is the nicely balanced light and shade that he obtains, the result of architectural vision of a high order. His moods are infinite, and reflect the character of his subject with an accuracy of emotion that is almost uncanny.

The exuberant detail of the Doge's Palace attracts him notably—brilliant and vivid in the hot sunlight; Carnarvon Castle, an exquisite piece of romantic composition, with ships beached in the foreground; the Tomb of Canova, with its powerful sculptures so magnificently drawn: Dusseldorf Market-place, which Samuel Prout would have been glad to claim; and so

on through the whole range of Europe without striking one timid note.

Here are Japanese temples in a riot of hot colour, the streets of Tunis, the mosque of Cordova, the gate of Zara, Karnac, Athens, a veritable heaven of architecture into which we may enter through the genius of the painter. If the best definition of a work of art is "the successful communication of a valuable experience," these drawings are certainly of that category, for they never fail to give us the emotional appeal of fine architecture.

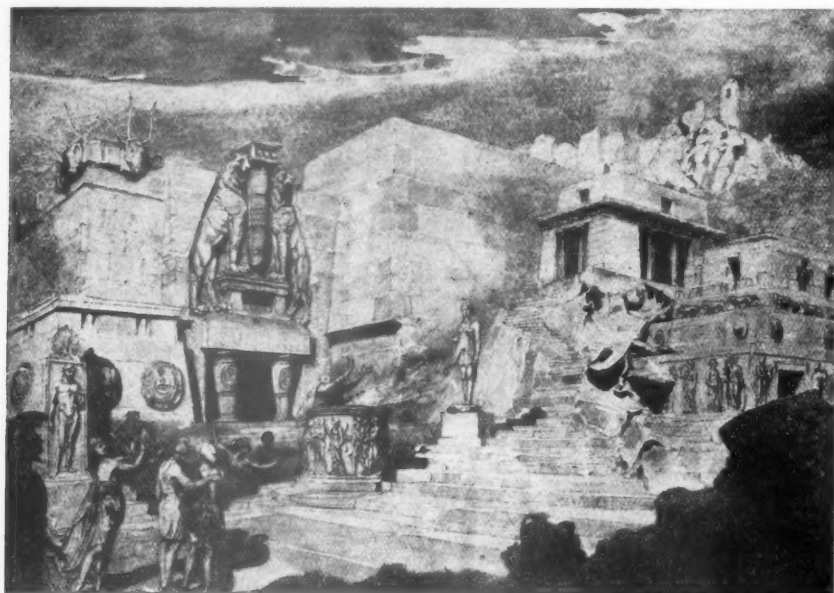
The first satisfaction afforded us in Mr. Conrade's compositions is in no way lessened by a close scrutiny of the drawings. The figures are consummately rendered—a mounted warrior, a Pope's bodyguard, the rigging of a ship, or just a cloak thrown over a chair—all the essentials are caught superbly.

In the "Treasury of Atræus (restored)" it is pleasant to find the Institute Badge on a cyclopean scale. The mystery of its origin is thus solved for the hitherto unenlightened, but we may note with regret that the gathering of people in its vicinity is but thinly attended.

It would be a great gain to the cause of architecture

it Mr. Conrade could be prevailed upon to give us an annual exhibition of his work. Not only should we be thus inspired by the splendour of his conceptions, but

we should learn exactly how much importance to attach to the works of that overdeveloped genius, the perspective artist.



TREASURY OF ATRÆUS (RESTORED)
Water-colour drawing by Alfred C. Conrade

Reviews

THE LONDON BUILDING ACTS, 1894-1928. By Bernard Dicksee, F.R.I.B.A. 80. London, 1929. [Edward Stanford, Ltd.] 21s. net.

As was to have been expected of Mr. Dicksee, his latest edition of the London Building Acts bears evidence on every page of his care and thoroughness in dealing with a subject of such technicality as the Building Law. The Act of 1928, which has only just come into operation, and which provides *inter alia*, a new and complex method of payment for District Surveyors, completes a long series of building enactments extending from the year 1894.

The numerous By-laws and Regulations of the London County Council, of course, find their appropriate place in this work, and various sections of Statutes, dealing in part with buildings and streets, have also been included. Among these will be found the Factory and Workshop Acts of 1901 and 1907, particularly the sections dealing with escape from fire. With these will be found the suggestions of the L.C.C. for meeting their requirements under these Statutes and also those under the Act of 1905.

The outstanding feature of this volume, however, is the

unique collection of building cases decided in the High Courts, a few typical instances of which may be given.

Sec. 7 of the Act of 1894 (New Streets) :—

In *Armstrong v. L.C.C.*, heard in Q.B.D. 1899, it was held that a private garden square with a 40 ft. approach road giving access to some 20 blocks of flats, the whole being shut off from the main road by iron gates, with a porter's lodge, was a street within the meaning of the section. In *Carter Wood v. L.C.C.*, Q.B. 1895, on the other hand, the quadrangle of a large block of mansions, laid out as a garden, with a carriage way around giving access to some 42 flats, was held not to be a street. The ten other cases quoted in this section should receive close study, if expensive mistakes are to be avoided.

Sec. 13 (Prescribed Distance) :—

In *Rea v. L.C.C.*, K.B. 1912 (Pickford, Avory and Lush, JJ.), where a house had been erected behind an old boundary wall, having a small greenhouse, etc., attached thereto, all coming within the prescribed distance from the centre of the road, it was decided that the L.C.C. had no power to compel the owner to

set back the said wall and buildings, as they were not new buildings within the meaning of the Act.

Sec. 22 (Lines of Building Frontage). No less than 37 cases are cited under this section, of which 7 were finally decided in the House of Lords:—

In *Lilley v. L.C.C.*, H.L. 1909, the question of the general line of buildings as defined by the Superintending Architect was involved, and the right of the owners to appeal therefrom to the Tribunal of Appeal (established in 1900). Incidentally, the right of the Tribunal to vary the length of the line taken by the Superintending Architect was established.

To attempt, however, to go through this digest of some 250 cases of such importance would be impossible within the limits of this review. There is none that a practising Architect, who has the responsibility of advising his client in legal matters, from the surveyor's point of view, can afford to ignore.

In Part VIII (Rights of Building and Adjoining Owners) some 38 decisions will well repay an evening's close reading and study.

As in former editions, explanatory diagrams are inserted showing the limits of height of buildings under Secs. 41, 47 and 49 of the Act of 1894, and the effect of the restrictive angles of light at rear, on new and old streets, under Sections 40 and 41. The somewhat involved wording of Section 45 has also been ably elucidated by plans and sections. The thicknesses of walls required by the 1st Schedule of the Act for the various classes of buildings have been made clear by tables.

A copious index, extending over 32 pages, giving references to the various Statutes and the sections involved, should facilitate study.

In his "Introduction" Mr. Dicksee gives a brief outline of building legislation in London since the Great Fire in 1666 to the present day, and shows how the present District Surveyors have descended from the "discreet and intelligent persons in the Art of Building" who had to be appointed by the Lord Mayor, Aldermen and Common Council of the City of London, "to be the Surveyors or Supervisors to see the said rules and scantlings well and truly observed."

ARTHUR CROW [F.].

HANDBOOK OF PROCEDURE AND EVIDENCE IN ARBITRATION. By W. T. Cresswell. 80. London, 1928. [*The Institute of Arbitrators (Incorporated)*] 6s.

This is a most excellent little book, and it will be of the greatest use not only to the lay arbitrator, but to all others concerned with the application to every day arbitration of the law controlling arbitration. It will also prove useful to solicitors and to counsel too, saving possibly those whose special field of practice is the law of arbitration, and who no doubt, would require to refer upon occasion to fuller works. In view of a second edition which the value of the work will, I have no doubt, soon be called for, I should like to call attention to one omission, if it may be called so, on page 55. It is there stated, what is no doubt true, that it has been doubted

whether an arbitrator can make an order for an affidavit or discovery of documents, and it then proceeds to state, upon the authority of *Penrice v. Williams*, 1883, 23 Ch. D. 353, that unless there is a definitely expressed exclusion of clause (f) in the Submission, the arbitrator *would appear* to have this power. The clause (f) referred to is, of course, Clause F of the first schedule to the Arbitration Act, 1889.

There is now authority for a more definite statement upon this point, namely, *Kursell v. Timber Operators and Contractors, Ltd.*, Law Journal Reports, Vol. 92, K.B. 607 (1923). This was a decision of a Divisional Court (Lord Hewart, C.J., Avory, J., and Salter, J.), to which the head note is as follows—"An arbitrator under a written Submission by the parties has jurisdiction "(1) to direct that a party to the arbitration should make an affidavit of documents as to the subject matter of the arbitration, (2) to direct that a party to the arbitration should answer 'interrogatories on oath.'" In the course of that decision, the authorities including *Penrice v. Williams* were reviewed. The question arose upon a special case under Section 19 of the Arbitration Act, 1889, and the particular matters in dispute in the arbitration were not material to the special case, the questions submitted being those mentioned and answered as by the head note above. The Court was unanimous in its decision, answering the questions in the affirmative upon the conclusion of the hearing, but stating that the matter was so important that it would deliver its reasons in writing by a later date. Ultimately, the late Mr. Justice Salter read the Judgment of the Court, which bears out the statement in the head note.

On turning to Mr. Creswell's index of cases, I observe that *Kursell v. Timber Operators and Contractors, Ltd.*, is not included therein. I have not had an opportunity of testing the utility of the index. The reader decides upon some point which he would like to find answered in the book, and searches for it through the index.

On page 11, there is a mis-spelling, "distinction" appearing for "distinction," and on page 13, in the second paragraph, it would appear to me that the words should be "and ruled that the agreement (not argument) being one....."

H. D. SEARLES-WOOD [F.].

PUBLIC HEALTH LAW. By Sydney G. Turner and John Hodson, Barristers-at-Law. New edition, revised. 80. Lond., 1928. [*St. Bride's Press, Ltd.*]

This book is primarily intended for those who are practically interested in local government administration. It begins with an analysis of the Corporations who are responsible for the public health. It deals with sewage, drainage, nuisances, and miscellaneous sanitary provisions, and, *inter alia*, with new streets and buildings, housing and town planning. It does not pretend to be an exhaustive work, and may fairly be described as a handy work of reference for general outline and methods of procedure under the various Public Health and other Acts, and it is so framed as to make it a useful textbook for students.

W. E. WATSON [F.].

MODERN EUROPEAN BUILDINGS. By F. R. Yerbury. 40. Lond. [Victor Gollancz, Ltd.] 30s. net.

Mr. F. R. Yerbury's latest book has been produced without collaboration. It contains a short introductory note, written by himself, and twelve dozen admirable plates, the vast majority of which owe their being to his unrivalled skill as an architectural photographer.

The beauty of the photographs, the excellence of their composition, and the author's unerring instinct in the selection of the most interesting view point, lend to the illustrations a quality which is not found to the same extent in any other book on modern work. Every building has its character best revealed from some particular angle; Mr. Yerbury immediately grasps this angle, and immortalises it upon a page. His pictures thus become building portraits, analytical of architectural personality, and not mere records. In this selective ability we perceive the artist; and the result, in a book composed entirely of plates, makes the turning of the pages a fascinating pastime.

The author deprecatingly acknowledges that his selection of examples has been somewhat governed by personal predilection. The purchasers of *Modern European Buildings* may congratulate themselves on this. For while Mr. Yerbury's catalogue may not be complete—no book of this size could be—it may truly be said that it contains no bad, nor even indifferent, examples. Each building illustrated has legitimate claims to inclusion; and to anyone who asks "what have the moderns done?" we have only to reply with a copy of Mr. Yerbury's subject index.

England, Holland, Switzerland, Germany, Austria, Czecho-Slovakia, Switzerland, Finland, Denmark, Sweden and France, are the countries represented. Some of the most recent European work is included, such as Moser's church at Bâle, the Pressa Exhibition at Cologne, the Amsterdam Synagogue and Stadium, the Welwyn Garden City Theatre, and the interior of the C.P.R. s.s. *Duchess of Bedford*; and this lends added interest. It helps us also to visualise the progress which is being made in twentieth century design; for the recent work marks an advance upon that of the last decade.

A certain number of plans are included, in cases where they are necessary to explain the structure of the design, as in the Amsterdam Stadium and the Salle Pleyel in Paris. There will be many who would wish for fuller plans and sections; but their inclusion would have meant the elimination of other matter, and given to the book a somewhat different character.

One retains, from looking at this collection, an impression that design to-day has entered upon a fresh era of vitality, and is reaching out towards an adequate expression of modern problems, the vast majority of which are sufficiently interesting to deserve research in characterisation. One feels also that the bulk of the work is serious, and worthy to rank with that of any past age, in spite of much that is frankly experimental. Some of it reflects passing fads and fashions; but that is healthy. Fashions are not to be condemned; in architecture they are like the foam and froth of a great wave, which breaks and forms again in its progress towards an ever distant shore.

HOWARD ROBERTSON [F.].

ENGLAND AND THE OCTOPUS. By Clough Williams-Ellis: with an Epilogue by Patrick Abercrombie. London: G. Bles [1928]. Pp. 188, front. and 22 illustrations. Small 80. 5s. net.

This little work is frankly propaganda for the preservation of rural England and, indeed, for all things affecting general amenities in well-mannered building. The *gentus loci* has often been disregarded by many a designer who ought to have known better. To see a treatment suitable for the Lake District imported into Surrey is a flagrant instance of bad taste for which chapter and verse can be given. None of us therefore will be the worse for a perusal of this pungent satire on manners.

After much praise of Welwyn and of other well-conceived plannings the author proceeds to give a contrast with an imaginary Castle Malory which we all know more or less. It is a sad picture of the ruination of a sometime charming place.

The book ends with a Devil's Dictionary and the Epilogue. Under "Advertisements" it would have been well had the author suggested that everyone should abstain from purchasing the wares of such folk as advertise in an objectionable way. In time it might be possible to get the public in general to follow suit and thus make bad advertising unprofitable. Under "Bungalows" the author has some words of wisdom, but when we turn to the last page in the book we find an illustrated advertisement of the very kind of thing which he has been condemning. We hope that this is due to the publisher and not to the author, and, in any event, in future editions it should be omitted. The coloured wrapper has little to commend it, with its fearful pink octopus swallowing divers and sundry bits of building which hardly seem to be worth saving. A much more telling design could easily have been produced.

The illustrations, mostly half-tones, are well selected on the principle of "before" and "after," and should make the unseeing see, the unthinking think.

The author has evidently enjoyed writing this book, but certain evidences of haste are present. However, would that the C.P.R.E. had sufficient funds in hand to allow them to send a copy of the book to every Member of Parliament and to every Town Councillor in the kingdom.

P. A. R.

INTERNATIONALE NEUE BAUKUNST. By Ludwig Hilberseimer. (Die Baubücher Series, vol. 3.) 40. Stuttgart [1928]. [Hoffmann.] 10s.

By the same author as *Grossstadt Architektur*, this book presents plans, photographs and sketches of "modernist" buildings in all parts of the world, having a short introductory paragraph and the remainder taken up with illustrations. There is a number of imaginative designs, most of which, presumably, have not yet been executed, as the photographs are from models. Some of the plans of garages and commercial buildings are models of efficiency. The garage plans in particular appear to be well studied, and the elevations as photographed from models are striking and of not unpleasant effect, though perhaps they would scarcely find favour if erected in London.

The inevitable Le Corbusier and Mallet-Stevens are represented in this book, which includes a number of the lesser-known examples of modern work on the continent and in America.

H. W. CHESTER [A.].

St. Paul's Bridge

The following letter from Mr. Walter Tapper, A.R.A., P.R.I.B.A., with reference to the Corporation of London (Bridge) Bill, which was brought forward for the second reading in the House of Commons on Tuesday, 12 February, 1929, was published in the *Times* of that date, with other letters of protest from Mr. Mervyn Macartney, Surveyor to the fabric of St. Paul's Cathedral, and Mr. Percy W. Lovell, of the London Society. In the Bill the Corporation of the City of London made application for an extension of two years for the completion of the new bridge and approaches authorised by the Corporation of London (Bridge) Act, 1911—a Scheme which fortunately is not yet begun and which the Royal Commission in Cross-River Traffic in 1926 recommended should be abandoned.

9 Conduit Street,
Regent Street, W.1.
11 February, 1929.

To the Editor of *The Times*.

SIR,—I write to express the hope that the Bill for extending the time allowed by the Act for the building of St. Paul's Bridge will be thrown out on the ground that the traffic conditions have completely changed since the Act was passed, and at the present time would constitute a serious threat to the dignity and to the actual structure of the Cathedral if the bridge were formed.

The principle adopted everywhere in handling main road traffic is to by-pass the old towns and villages and the central portions of big towns. To offer facilities for a stream of very heavy traffic to come through the most congested portion of the centre of London would be reactionary in the extreme, and the possible danger to

the Cathedral that might be caused by vibration due to that traffic can only be regarded very seriously. There is the further danger of the alteration of the soil under the foundations of the Cathedral in consequence of the excavation of deep basements and foundations in its immediate neighbourhood. This danger is illustrated by the recent statement of the chairman of the National Provincial Bank as to cavities formed under the foundations of his bank, apparently by deep excavations in its neighbourhood. There is hardly a building in this kingdom possessing such a hold on the imagination of the English-speaking race as St. Paul's Cathedral, and it is incredible to me that countenance will be given to anything which might endanger it. Its dignity is threatened by a wall of immensely high buildings to be raised on a viaduct in its immediate neighbourhood, and its structure, which has caused such anxiety by the condition of the piers under the dome, is now threatened in its walls and foundations.

Further, and apart from the question of the danger and indignity due to a great increase in the traffic, there is the question of access to the building, already difficult. The ideal should be to improve the conditions wherever possible, and certainly not to run the smallest risk of making them worse either in structure or beauty.

Yours very faithfully,

WALTER TAPPER, A.R.A.,

President of the Royal Institute of British Architects.

The Bill was discussed in the House of Commons at a late hour, and the motion for the second reading was rejected by 81 votes to 62.

R.I.B.A. Competition for a Design for an Aerodrome

The prizes won in the R.I.B.A. Competition for a Design for an Aerodrome were distributed at the Eighth General Meeting (Ordinary) of the Session at the R.I.B.A. on Monday, 18 March, 1929, after Mr. Gotch had read his Paper on "Modern Banks with special reference to the new Midland Bank Head Office." The President, Mr. Walter Tapper, A.R.A., was in the chair.

The PRESIDENT: I have the pleasure to present the prizes to the successful competitors in the recent Competition for a Design for an Aerodrome. The first Prize, of £125, and the second Prize, of £25, were presented to the Council of the R.I.B.A. by the Directors of the Gloster Aircraft Company and Messrs. H. H. Martyn & Co., respectively. The Jury who awarded the Prizes consisted of:—Air Vice-Marshal Sir Sefton Brancker, K.C.B., Mr. C. Cowles-Voysey [F.], Mr. E. Vincent Harris [F.], Sir Edwin L. Lutyens, R.A. [F.], Major R. H. Mayo (Consulting Engineer, Imperial Airways, Ltd.), Mr. T. S. Tait [F.], Mr. Maurice E. Webb, M.C., D.S.O. [F.], Mr. G. E. Woods-Humphrey (General Manager, Imperial Airways, Ltd.)

The Jury were unable to award the First Prize of £125

to any one competitor and decided to divide it equally between Mr. D. H. McMorran and Mr. M. Hartland Thomas. The Jury awarded the Second Prize of £25 to Mr. L. C. S. Farmer.

I think we would all like to express our thanks to two bodies of men; first of all, the donors of the prizes. I think it is a splendid thing to have put before our young men a modern problem which must be solved in a modern manner. Secondly, I am sure you will wish to thank the members of the Jury. I think they have got a very good set of plans, and I congratulate these three young men on doing the excellent designs they have done.

The President then presented the prizes.

Air Vice-Marshal SIR SEFTON BRANCKER, K.C.B.: I have a completely open mind with regard to the future architecture of air ports and I learned much from the work of the 23 competitors—I think that was the number—who put up various schemes. I think there is a time coming for architecture in aviation. There are fifty municipalities in this country seriously considering the construction of municipal airports, and there is the

National Flying Service who have undertaken to produce 20 new aerodromes for the Government in the next few years, each with some building accommodation. The Egyptian Government is embarking on a big scheme for a combined sea and land and air port at Alexandria. That sort of thing is growing up everywhere. From what we have seen to-night it is obvious that the architect, if he is going to be a success in any line of architecture, must learn something about the business he is designing for. I advise you young men to learn something about the air business. I think this competition has been a milestone in my particular profession, air transport.

Mr. MAURICE E. WEBB [F.]: The first idea of the competition was an airport a hundred years hence; but when we got down to it, none of us could tell what was going to happen a hundred years hence, and we had to cut it down to 15 years. Even then, I am not sure if the Jury or the competitors really understood what they were up against, in designing an airport for the Air Force. Nobody knows what will be the development of aircraft in the near future, and this doubt was probably the reason we had to divide the prize; nobody could say in what direction new developments would take place.

Major R. H. MAYO: I think the results we have had in this competition show that it has been a very useful competition indeed. A great many of the efforts which have been sent in are highly practical and ingenious, and they certainly represent a very great advance on anything we have at the present time. We may say that the competitors who have been awarded the prizes have sent in efforts that reasonably represent the sort of thing we shall get in fifteen years' time.

I feel sure that those of us who are interested in aviation matters have learned a great deal from what has been said on the architectural side this evening. One little point which is of outstanding importance to those concerned with aircraft operation is the question of silencing. We have listened to the two schools of thought; one which says everything should be properly silenced, and the school which protests against that and says you should have marble floors. But one thing which stands out is that you have devised a means of producing a large room which is effectively protected from resonance and from vibrations and noise, and you have used materials, such as Cabot quilting, in a way which is extremely instructive to us. We are concerned with a small cabin which is surrounded externally by sources of noise which are exceedingly annoying and inconvenient to the passengers; and anything which can be done to reduce the sound inside is exceedingly valuable.

Mr. E. VINCENT HARRIS [F.]: It was very difficult to get any date or basis to have this competition started. I think it is owing to Sir Sefton Brancker and Major Mayo that we got down to it and were able to send out something which formed the basis of the competition. As one of the architectural men on the assessing side, I am afraid that my knowledge of aerodromes is very small, but I was very interested in seeing the different plans of the Tempelhof in Berlin, one in Holland and one in Italy, and the way they tackle these things there, but I do not think they could show us many points, judging by some of the schemes which were submitted to us in this

competition. I think the men who entered showed a great grasp of fitness and thought of the work that the building had to do, which is a very important thing, in fact the most important thing. If another competition on the same lines were inaugurated, I am sure this would be of great value in showing the men how to set about it, and tackle it in a proper workmanlike way.

The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON RECENT PURCHASES

[These Notes are published without prejudice to a further and more detailed criticism].

FRENCH CHURCH ARCHITECTURE. By E. Tyrrell Green. 80. Lond. 1928. [Sheldon Press.] 10s. 6d.

This book might have been better entitled "French Medieval Churches," as, although the work refers to such recent churches as the re-inforced structures at Le Raincy and Montmagny, only three of the 260 pp. are allotted to the churches of the last three centuries. Mr. Green evidently loves the earlier churches of which he writes not only pleasantly, but with a wide knowledge and a gift for classification. Should one desire to know which churches have axial towers, which west doors have sculptured tympana, which churches have rose windows, and which display the column used externally as a buttress, these, and other points, are carefully listed in their appropriate places. The author points out that, whereas, in England (at the Reformation) it was the larger churches, the abbays, that were usually destroyed; in France (at the Revolution) it was usually the less important churches that were abandoned or turned to other uses. Among types of plans discussed of which we have no remaining examples in England, are those possessing a western narthex, apsidal transepts, towers at the springing of the apse, parallel naves with a single or even a double apse, or a nave equal in width to the choir and its aisles. There are also examples of the Greek cross plan, of a triangular church with three apses, and of an octagon with eight radiating apses. The 76 illustrations do not include a single plan, and the line drawings are not quite worthy of the text.

F. H. M.

FUNDAMENTALS OF SCHOOL HEALTH. By James Kerr, M.A., M.D., D.P.H. La. 80. Lond. 1926. [George Allen and Unwin.] £1 15s.

This very comprehensive and valuable book deals on an extensive scale with the school and scholars from a health point of view. It sets forth the scientific experiments, formula, the practical tests, the statistics, which, reinforced by wide experience, both in England and abroad, have led to wise conclusions in school management and school arrangements generally. While the greater part of the book is chiefly of medical and social—besides, of course, educational—interest, there are passages even in these chapters which may help the architect. Such passages are those referring to the school nurses' quarters, sanitary arrangements, and water supply. There are chapters on seats and desks, open-air schools, sites and buildings, ventilation, warming and illumination. The book contains not merely the most up-to-date and authoritative information on these subjects, but sets out the scientific reasons which underlie the methods advocated, and indicates the way of improvement. Not least, it points out the way in which our schools lag behind those of other countries, and the remedies which should be applied—such as less stinted expenditure, more accommodation per head, and much larger playgrounds.

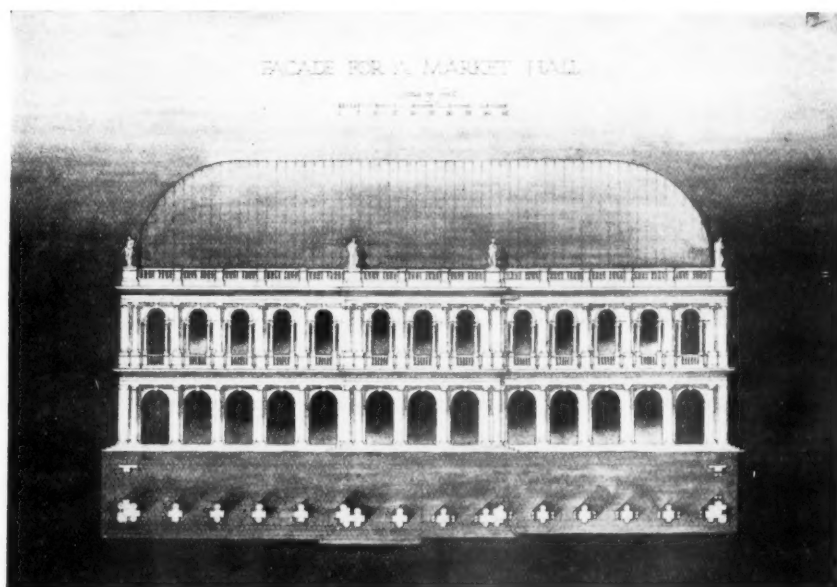
E. K. D. H.

Schools of Architecture

FIFTH SERIES

I.—University of London School of Architecture

BY PROFESSOR A. E. RICHARDSON, F.S.A. [F.].



FACADE FOR A MARKET HALL
University of London School of Architecture : Second Year

It is difficult to write of the work of the Department of Architecture at University College without giving a brief description of the routine. Sufficient it is to say that the Department is not isolated from other college activities; there are close connections with the Department of Engineering and the Slade School of Fine Art. In addition, the Degree Course provides scope on the Arts side, and is open to men who have an inclination for the Classics.

Passing on to the principles which are followed, it can be said that the aim of the teaching staff is to encourage in the students a real love for building. It is recognised that a student must have an all-round knowledge: with this in view the outlook is kept as broad as possible, the main object being to develop the student's personal ability. The gift of drawing is recognised and cultivated from the beginning; the encouragement of free draughtsmanship proceeds, *pari passu*, with historical study, construction, and theory.

The process of training, covering as it does five years, never loses sight of the fact that building includes all the arts. It is the aim at each stage in the student's training

to build up from lesser things to greater, and to show the interdependence of the various attributes which combine to make architecture a scientific art.

In the organisation of the School many advances have been made, the chief being the closer association of construction with plastic expression.

It has been found unimportant to lay down a rigid system. The guiding principle of the School, however, is the relation of training to the conditions of to-day and the future. At the same time, the great legacy of the past with its volume of inspiration and the need to preserve old work are not lost sight of. In a word, the student is encouraged to view the future with a ripe experience of the past at his command.

For this reason the first four years of training imply close application to traditional studies. This is thought essential in order to form a standard whence individuality can be developed. During the fifth year a student enters upon what might be called the practical side of his early career, he gains experience in the office of a practising architect, and he supplements this work by advanced studies at the Atelier. Many students continue advanced work

for two or three years after passing the final examination of the Royal Institute of British Architects. It is at this stage that imaginative design is developed; in other words, the student, after four years, has gained confidence; he is ready to appreciate advanced structural ideas, and to employ such theories in connection with present-day planning.

Although team training will level up the average student to a certain standard, the young architect of real ability is always in advance of his fellows; and such are assets, to the personnel of a school.

The main purpose is to train architects to meet conditions of practice; but the ideal aspect of architecture

and if they are wise they continue as post graduate students. This is the stage at which study of works of to-day really begins, and the benefits of research on traditional lines become apparent.

While the staff attach importance to scholarship and general culture during the earlier years of training, there is every desire to encourage individuality at the proper time. Experience of teaching spread over many years confirms the view that the complete range of architecture cannot be encompassed within the limits of the class room. It is possible to guide students towards certain static principles, to engender a critical outlook and to place the best examples of ancient and current work before their eyes,



DESIGN FOR A BAILIFF'S HOUSE
University of London School of Architecture: Second Year

is not lost sight of. There would be grave danger of adding to the ranks of mediocrity if rigid systems were adopted. It has been found of value to acquire the working drawings of leading professional men, and to have these drawings placed before students at the varying stages. In this way the gap between school training and office routine is partly bridged; and although the school can only bring students up to the pupilage stage, it has many advantages over the old haphazard methods of training.

Put briefly, five years' training in a School of Architecture develops respect for all branches of the art. A student at the end of this time is inspired to greater achievement and should have an insight into modern circumstances.

Those who have benefited by such preliminary training are free to undertake the devisement of idealistic buildings;

but it is next to impossible to prescribe formulae which will meet every case.

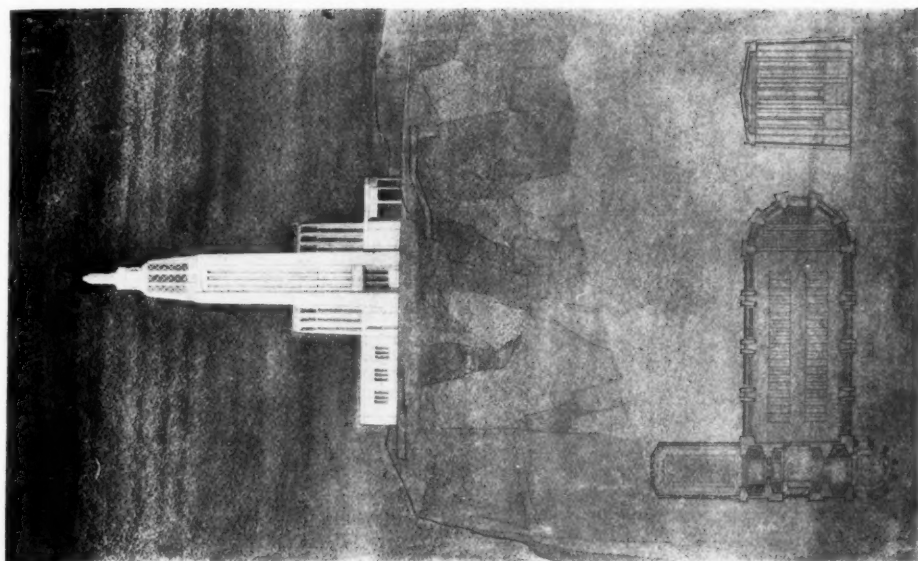
The traditions of French training and the spirited freedom associated with English architecture form conjointly the basic policy of the Department. Herein are combined the methods of planning, which have stood the test of time, as well as the logical development of construction related to the whole range of modern practice. All tendencies to follow fashion are vigorously suppressed. It is neither the spirit of the School to exploit styles or to encourage the surface indications of tradition. On the contrary, the work of the advanced students shows that building as an art can gain force from many attributes.

During recent years the relation between engineering and architecture has become closer. New materials are studied and related to subjects specifically modern.

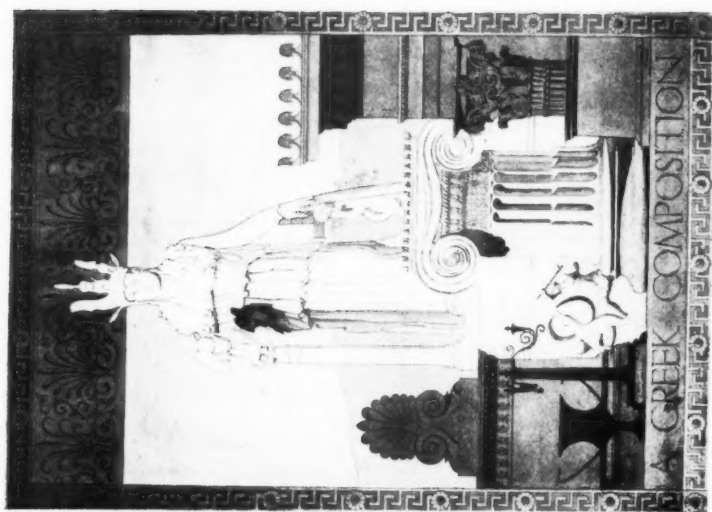
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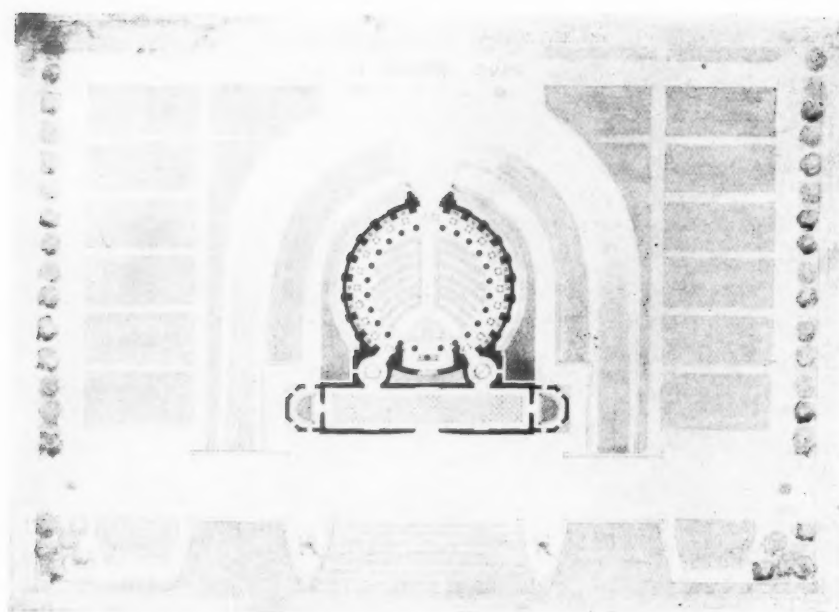
A MEMORIAL CHAPEL
University of London School of Architecture : Fourth Year



A GREEK COMPOSITION
University of London School of Architecture : First Year

achievements, but I am convinced that this is not the wish of the chairman of the Board of Education. I will

Department at University College is to equip young architects as fully as possible and to advance the archi-



A CEMETERY CHAPEL
University of London School of Architecture: Fifth Year

conclude by saying that the spirit of the students determines the policy of the School. The real aim of the

ture of England into the primary position which it should occupy.

Allied Societies

THE PRESIDENT'S VISIT TO IRELAND

A new development in the history of the R.I.B.A. and its Allied Societies was marked by the President's visit to Ireland early in February. It was the first occasion on which a President had been officially entertained by Allied Societies overseas and had been brought into personal touch with their members.

Leaving London on 5 February, the President arrived in Dublin early on 6 February and was welcomed by Mr. J. J. Robinson, Vice-President of the Royal Institute of the Architects of Ireland, and by Professor R. M. Butler, head of the University School of Architecture. Mr. F. G. Hicks, the President of the R.I.A.I., was unfortunately unable to be present owing to serious illness.

The morning was devoted to a tour of the principal buildings of Dublin—the Customs House, the Four Courts, Trinity College, Christchurch—and the Phoenix Park.

The President was then entertained at lunch at the Stephen's Green Club by Professor R. M. Butler, the other guests being Mr. Edwin R. Kennedy, President of the Ulster Society of Architects, Mr. J. J. Robinson and the Secretary of the R.I.B.A.

After lunch the President inspected the work of the Students of the University School of Architecture, and delivered an address. Dr. Denis Coffey, the President of the University, presided over the meeting and welcomed Mr. Tapper. Mr. Kennedy also addressed the gathering.

The evening was to have been devoted to the Annual Dinner of the Royal Institute of the Architects of Ireland, but owing to Mr. Hicks's illness it was necessary to cancel this event, and the President was entertained at a private dinner at the Gresham Hotel by Mr. J. J. Robinson and other members of the Council of the R.I.A.I. Some 16 guests were present, including Mr. E. R. Kennedy, Professor R. M. Butler and Mr. R. Caulfeild Orpen. The proceedings were informal but the guests enjoyed a delightful evening.

On 7 February the President proceeded, in company with Mr. Kennedy and Mr. Robinson, to Belfast where he was welcomed by Mr. John Seeds, Past-President of the Ulster Society, Mr. T. R. Eagar, Honorary Secretary, and Mr. R. H. Gibson, Honorary Treasurer.

A short tour of the principal Belfast buildings was followed by lunch at the Grand Central Hotel, where the President was entertained by the President of the Ulster Society and a number of members of his Council.

After lunch the President visited the Belfast College of Art and inspected the work of the year and then delivered an address to the Students and opened the annual Exhibition.

In the evening the President was the guest of the Ulster Society at the first Annual Dinner of the Society since its incorporation. The dinner took place at the Grand Central Hotel. The guests included:

Rt. Hon. Viscount Craigavon, Prime Minister of Northern

Ireland; Rt. Hon. Viscount Charlemont, Minister of Education; Sir Wm. Coates, Bart., Lord Mayor of Belfast; Ian MacAlister, Esq., M.A., Secretary R.I.B.A.; Rt. Hon. Sir Dawson Bates, Minister of Home Affairs, N.I.; C. H. Blackmore, Esq., C.B.E., Secretary to Cabinet; His Hon. Judge Thompson, K.C., Recorder of Belfast; Dr. R. W. Livingstone, M.A., Vice-Chancellor Queen's University; J. J. Robinson, Esq., F.R.I.B.A., Vice-President Royal Institute Architects of Ireland; Very Rev. H. R. Brett, M.A., Dean of Belfast; J. G. H. Wilson, Esq., B.A., President Law Society; R. B. Henry, Esq., President, Belfast Builders' Association; W. Dowling, Esq., Chairman, Water Commissioners; Major G. A. Harris, D.S.O., O.B.E., Home Office; Professor Earls, B.A., Principal, Belfast College of Technology; W. Jackson, Esq., President, Arts Club.

Speeches of interest and importance were delivered and the Prime Minister expressed his approval of the aims and ambitions of the Ulster Society.

On 8 February the President made a tour of the beautiful coast and mountain scenery around Belfast, lunching at Newcastle, and returning to Belfast in time to catch the evening train for Larne where he crossed to Stranraer and returned to London on 9 February.

Nothing could have exceeded the warm-hearted kindness and hospitality with which the President was received at every point of his journey, and the visit has done much to draw more closely the bonds of friendship and mutual helpfulness which unite the R.I.B.A. and its Allied Societies in Ireland.

ROYAL INSTITUTE OF THE ARCHITECTS OF IRELAND.

DUBLIN UNIVERSITY SCHOOL OF ARCHITECTURE.

Mr. Walter Tapper, A.R.A., President of the Royal Institute of British Architects, delivered an address in connection with the School of Architecture in University College, Dublin, in the Physics Theatre, Earlsfort Terrace, on 6 February.

The chair was occupied by Dr. Coffey, President of University College, Dublin, who said that they in that college were doing something for architecture, and were supported by the public and professional architects in the city. The presence of so many architects at the meeting was an expression of the very great interest in the professional development of architecture that was now being manifested in Dublin. Professional development in the city in the olden days was no ordinary development, as they could see by the beautiful buildings which were the work of men of genius. There was a good atmosphere in Dublin for the work of the future. The college in which they stood had been designed by their own distinguished Professor, Dr. Butler, and they had there a very interesting school of architecture.

Mr. Tapper, in the course of his address, said that in the last quarter of a century there had been a continuous change in conditions of architectural education. The methods and circumstances of modern practice had developed in such a way that, all over the world, the old system of pupilage in private offices no longer sufficed to give students a thorough training in their profession. The change had been world-wide, and was not limited to these islands. As a result there had been

a rapid increase in the number of architectural schools, and great development in their courses.

Art had always been a matter for evolution, so great traditions could not be ignored. The principles of the art of architecture had stood the test of time. Great paintings, great pictures, and sculpture embodied the eternal principles, and those principles were what students had thoroughly to master and understand. To understand and acknowledge the great works of art might be an aid to doing great work. There was agreement on the standards set by the old masters by those qualified to judge, and therefore one could not do better than accept them. They should not abandon the old standards and think that by substituting something founded on barbarism they were being clever and original.

A vote of thanks was passed to the lecturer on the motion of Mr. R. M. Butler, seconded by Mr. J. J. Robinson.

In conveying the vote of thanks, Dr. Coffey said that they were pleased to have amongst them Mr. Edwin R. Kennedy, President of the Ulster Society of Architects. The Society in the North was yet in its infancy, and he hoped that they would not forget their brothers in Dublin, and that both Societies would prosper for the honour of the whole country.

Replying to the vote of thanks, Mr. Tapper said that he had been struck by the fine appearance of Sackville Street, with its fine buildings and width. It was an object lesson to most people living, with its great dignity and scale. They could return to that splendid architecture if everyone expressed such a desire.

Mr. Kennedy expressed pleasure at being present at the lecture, and said that in the North they had not yet established a scheme of architecture, but they were proceeding towards that end. Once the school had been established he hoped that there would be a free interchange of views and opinions between North and South, and that there would be no border line. He believed that the North would do splendid work in the advancement of the great profession.

THE ULSTER SOCIETY OF ARCHITECTS

Members of the Ulster Society of Architects met at dinner on Thursday, 7 February 1929, in the Grand Central Hotel, Belfast, under the chairmanship of the president, Mr. E. R. Kennedy, A.R.I.B.A.

Mr. John Seeds, F.R.I.B.A., vice-president of the Society, proposed "The Government of Northern Ireland."

In the course of his speech Mr. Seeds said:—Since men first agreed it was necessary for their well-being that control of their affairs should be placed in the hands of a governing authority it was expected of that governing authority that law abiding men should have insured to them, firstly, personal bodily safety secure from unlawful harm and, secondly, a reasonable opportunity for the building of a shelter from the storm. There are many more things that nowadays we expect from our Government, but we still place first these two important demands. It would be trite for me to say that our Government has insured for us in a very brief time a very ample degree of personal security. We acknowledge that with gratefulness and we pay our tribute to them.

And who shall say that our Government has failed in meeting the second demand? By their Acts of Parliament and by the loans and subsidies, they have enabled those who were economically least able to do so, to acquire homes. They have provided the means whereby the school children may shelter during their schooling, in buildings of a fitness and beauty undreamt of only a few years ago. New barracks are being erected to house our excellent police force; training colleges for teachers have been built, and laboratories for research in connection with the development of agriculture and dairying.

Then there are the other new buildings which, though in a slightly different category from those I have mentioned, have yet been brought about by the efforts of our own Government. A new house is being built for our Parliament and its various departmental offices on the verdant, sunny slopes of the Castlereagh Hills. This building is the handiwork of our Liverpool colleague, Mr. Arnold Thornley, and it promises to be, when finished, a beautiful building in a worthy setting.

May I here be permitted to voice our deep regret at the recent death of that brilliant architect who was responsible for the Speaker's House, Mr. Ralph Knott. He was to have played a large part in the erection of our Parliament buildings, but by a change in the nature of the general scheme he was deprived of this opportunity, and when he was about to begin the completion of that great dream of his, the London County Hall, Fate has again stepped in, and other men will complete what he so brilliantly began.

In addition to the new Law Courts which are being provided for us in Chichester Street there are the works that are being undertaken to complete the housing of the departments known as "the reserved services."

For all this wisely thought-out provision for housing, we owe a debt of gratitude to our Government, and as a profession we acknowledge it here to-night.

Our own profession has played its part in this work. We have sometimes felt that perhaps too much of the work was done by our English colleagues but on second thoughts we realised that much of this was inevitable, especially when the discretion lay in the hands of the Imperial departments; but much of it was done and is being done by the architects of Ulster whether they are Ulster born or Ulster by adoption.

I have referred to the work our Government has done or has initiated up to the present, but good as it is this work can only be termed preliminary. There is much work lying ahead for the Government, which lies close to the heart of our profession and which no Government, however strong it be, can carry out without the support of informed public opinion. Our Society here has a work to do. It must help to carry the gospel of Town Planning and all that this means, to every town and village of Northern Ireland. Furthermore, the Ulster Society is ready and willing to help the Government in producing a Town Planning Act which will be the best of its kind, and the Royal Institute of British Architects has placed at our disposal all their resources of information and expert advice to this end. No country has more need of such an Act and we can benefit by the lessons learnt by our friends across the water. It is for us to help in the awakening of public opinion, in the dispelling of the apathy of our fellow citizens; it is for us to help to inform the people that Town Planning means fundamentally the substitution of order for chaos, the retaining of beauty, the preservation and cultivation of the natural amenities with which our land is endowed.

We must also help the Government in bringing about the control by Act of Parliament of all those portions of our lovely land which lie outside and apart from our towns and villages. What natural amenities, what beauty of roadside, of stream, of glen or of coastline will be left to us unspoiled in ten years' time if the process of spoliation proceeds at the present pace? The so-called "ribbon" development which is going on along our main roads is already becoming a thing of horror. If the abandon of greed and carelessness which gives birth to this kind of thing is not soon controlled our rural highways will shortly become endless streets of wooden shacks and galvanised iron petrol huts. Our Government has a problem here to solve and it can be done only with the help of an awakened public conscience.

What is the prospect if we do not seek for and obtain the help of our Government to control and guide the development of our rural areas as well as our towns? Instead of those

inspiring hedge-lined sunny highways that lead through a countryside sacred to the grand pursuits of agriculture from village to village and from town to town, there will be endless monotonous miles of verandah-ed shabbiness leading to endless suburbs of matchwood huts sprawling on every coastline. We want our Government to know that we are concerned about these things and that they may be sure of our earnest support in any endeavour to make and keep our land fit to live in.

For the work of caring for and preserving the remains of our ancient historic buildings we thank the Government. We may not be rich in old buildings of any great architectural value but there is all the greater reason that we should safeguard what we have.

I have refrained from touching upon any of those matters that are of a more purely personal interest to the practising architect and to the profession in Ulster, but this is not the time or place for that. It will suffice to say that any development of Ulster materials suitable for building purposes will be welcomed and encouraged by us. But chief of our special desires at the moment is to see in this Ulster of ours a recognition by our Government of the importance of the architect's education. How disastrous it is if that education is inadequate either on the technical or artistic side and how inconsistent with the ideals of the profession a cramped or inadequate training must be.

We wish to see the standard and importance of the architect's education in this Ulster of ours brought at least into line with those of our kindred professions of Law, Engineering, or Medicine. The fact that Ulster in this respect is far behind even the town units across the channel is regrettable and it is our hope that due recognition and help will be forthcoming.

The Prime Minister, replying to the toast, said Mr. Seeds had suggested that the Government might start to improve the country side by clearing away the temporary bungalows that had been built along the roads. He fancied those bungalows had their origin during the war, and he thought that local authorities had a great deal to say as to whether they should remain or not. There was a great deal to be done in the way of educating people, and it would be much more satisfactory if such a movement came from the people themselves. Mr. Seeds had also spoken of a new system of education, and he was delighted to see the Vice-Chancellor of Queen's University present, because he would be able to say a few words on that subject very effectively. Dr. Livingstone had been suggesting that a school of architecture might be started at Queen's, and he heartily approved of the suggestion. Anything that would elevate the profession and help the University would receive the hearty approval of the Government.

He would advise all young architects to travel on the Continent for a time. The members of the Government were keenly interested in the public buildings that were being erected in Ulster. They found that the British Government proposed to build new Law Courts in Belfast of brick. The Minister of Finance and he entered into negotiations with the British Government, and said that if the Courts were constructed of stone the Northern Government would pay the difference in cost between the two materials. And he was delighted now to say that the new Courts would form one of the finest buildings in Ulster.

The Chairman proposed "The Royal Institute of British Architects and its Allied Societies." That dinner was, he said, the first held by the Ulster Society since its incorporation, and it was the first time a president of the British Institute had visited their shores. They hoped that his successors would follow his example and attend the dinners of the Ulster Society in future years.

The President of the Royal Institute of British Architects, Mr. Walter Tapper, A.R.A., replied. He said there was much the British Institute could do for architects in Ulster, and much the Ulster architects could do for the Institute. He had heard of the energetic and useful work the Ulster Society was doing, and of their scheme for the creation of a school of architecture. They could do no more important thing. It was essential in the first place that they should teach themselves, and realise fully that architecture was a great factor in civilisation. And when they had taught themselves, and were really worthy of the great profession to which they had the honour to belong they must take steps to educate the public in the matter of architecture.

Coming from Dublin to Belfast he had seen no squalor such as existed in England, and no spoiling of the countryside as they knew it in England. He looked to societies such as theirs to keep the country unspoiled.

If they were to have a great architecture in Ireland they must have an educated public. Up to the present there had been no study of the fine arts included in the general education of the public, and there would be no works of art if the public did not want them. He would ask that they should do all that was possible to bring to the mind of the educational authority the importance of having such an education. There were tremendous forces against them—the forces of materialism, ugliness, vulgarity, and the ignorance of the public.

Speaking of Belfast, he said the city had half a dozen fine buildings, but cheek by jowl with them were vulgar and stupid structures which would be a disgrace to any city. Was it not strange when they thought of the intelligence of the age? There was nothing to prevent a public spirited community like theirs from having some of the most splendid buildings in Europe if they went about it in the proper way. It was a fallacy to think there could not be beauty in industrial cities—they could have it anywhere the people wanted it.

Mr. J. J. Robinson, V.-P., R.I.A.I., said there were no boundaries in the service of architecture, and in Ireland they must work hand in hand. In Dublin they had a school of architecture at University College, and it was turning out some very keen young men.

The toast of "The City of Belfast" was proposed by Judge Thompson, the Recorder of Belfast. He said that the architectural standard of Belfast was very far from what it should be. They had some fine buildings, a good many adequate buildings, and a great many shameful buildings. In Royal Avenue there were, perhaps, six adequate buildings.

He did not put the blame on the architects, because there were a great many factors to be considered. Local stone had not been developed, so that when they wished to build in stone they usually had to send across the water for the material. Then, instead of making a fine architecture in brick—as in the Queen's University—there had been too much house-building in second class brick, covered with third class stucco, and finished with fourth class ornament.

He asked why in their principal shopping street, Donegall Place, was business being carried on in old converted dwelling houses. The local system of tenure had a great deal to do with it, and also the fact that Belfast had been built hurriedly and, in many instances, cheaply. There had not been much accumulated capital in the city, and men did not wish, perhaps, to spend money on what they thought mere luxuries.

He regretted that some of the Government buildings were not being put in the city, but miles outside it. The banks, the insurance companies, and the shopkeepers had not done what they should have done, and the Belfast churches were not what they should be. Their churches were built in poverty and haste, and that was what they looked like. They

were not built as in the days when men built churches as votive offerings.

For all this he thought that there was a remedy. First, they must cultivate a sense of civic pride. There was an opening for men of wealth to show themselves mindful of their opportunity and their duty to forward the cause of architecture and art.

Business men should realise the utility of fine buildings, and should be ashamed to keep on in buildings that ought to have been scrapped long ago. The City Corporation should plan ahead and formulate schemes, and that was a duty it had sometimes neglected.

The Lord Mayor (Sir William Coates, Bart, D.L.) responded and said there were a number of buildings in Belfast which were a credit to the city.

Mr. R. Wilshire, A.R.I.B.A., the Belfast Education Architect, proposed the toast of "Our Guests," which was responded to by the Minister of Education (Viscount Charlemont), the Attorney-General (Rt. Hon. A. B. Babington, K.C.), the Vice-Chancellor of Queen's University (Dr. R. W. Livingstone, M.A.), and Mr. R. B. Henry, president of the Belfast Master Builders' Association.

Dr. Livingstone said if there were any further proposals as to developments or modifications of the present scheme for architectural training, he was sure the Senate of the University and the Committee of the Municipal College of Technology would give them most careful and sympathetic consideration.

The toast of "The Ulster Society" was proposed by Mr. Ian MacAlister, secretary of the R.I.B.A., and responded to by Mr. Kennedy.

COLLEGE OF ART, BELFAST MUNICIPAL COLLEGE OF TECHNOLOGY.

ANNUAL EXHIBITION OF STUDENTS' WORK.

The annual art exhibition, consisting of studies made by the students of the College of Art in the Belfast Municipal College of Technology, was opened on Thursday, 7 February, in the Central hall of the college by Mr. Walter Tapper, A.R.A., president of the Royal Institute of British Architects. Councillor S. Donald Cheyne, J.P., presided, and there was a large attendance of students and the general public.

The Chairman said the Committee in charge of the college were convinced that exhibitions were of great benefit to the work of the college of art. It stimulated the students to know that if their work attained a satisfactory standard it would get a place in the exhibition. It also enabled the friends of the students to see the work done in the college, and at the same time it brought the work of the college under the notice of others who had, perhaps, no previous knowledge of the work carried on in an institution of that kind.

Mr. Ivor Beaumont, headmaster of the college of art, said the teaching given in the college was organised in four schools—drawing and painting, architecture, modelling and sculpture, and design and applied art. The number of students studying art in the college during the session 1927-28 was over 1,400, and a similar number were studying art during the present session. The work done by the students, which was on exhibition in the hall, was of a good standard on the whole, but in some sections the work was below the level of last year's exhibition, although in other sections the work was distinctly of a high level of excellence.

Mr. Tapper said that too much importance could not be given to occasions of that kind, as they were concerned with the work of the younger people, with whom the future of their art lay, and also because they provided an opportunity of seeing the practical results of their modern system of education. There was an ebb and flow of fashion in art, and of what

people called taste, but that was fleeting. Great painting great pictures, and great sculpture embodied the eternal principles, and these were what the students had to master thoroughly and understand. They would have opportunity afterwards to declare their own individuality. They should not be led away by the modern cry of originality, which was, after all, but another word for individuality. They should be confident that their work would be an aid to civilisation, and hold in reverence the works of the old masters.

To understand and acknowledge the great works of art, might be an aid to do work themselves. Let them not abandon the old standards and think that they were clever and original by something founded—if it was founded on anything—on barbarism. They should not in their work adopt the low standard of jazz music, and forget the high standard set by Bach and other great masters, as was the case so often in the sphere of music. It seemed to him imperative that they should endeavour to get the atmosphere of past times if they were to have great buildings and great sculpture comparable to them.

As it was with the greater arts, so it was with the lesser. They had lost much owing to the introduction of machinery, which, of course, had its proper place. Many delightful, crafts had disappeared, and the handwork which gave so much happiness to countless men and women. It was for them to revive these, and if they had the vision and understanding to realise the value of such work, they would again bring happiness and contentment into the lives of men and women. It was not only the great buildings, pictures, or sculpture that helped mankind to a fuller life, for the many minor arts and crafts had a similar effect. Mr. Tapper then announced the exhibition open.

Notices

THE ESSEX SOCIETY OF ARCHITECTS.

WEST ESSEX CHAPTER.

The annual general meeting of the West Essex Chapter of the Essex Society of Architects will be held on Wednesday, 13 March, at 5 p.m., at the R.I.B.A., 9 Conduit Street, when most important business is to be transacted.

The officers of other Chapters of the Essex Society will be welcomed.

S. PHILLIPS DALES [F],
Hon. Secretary.

THE LIVERPOOL ARCHITECTURAL SOCIETY (INCORPORATED).

The annual dinner of the Liverpool Architectural Society will be held on Thursday, 14 March 1929, at the Adelphi Hotel, Liverpool, at 7.30 p.m.

The Lord Mayor of Liverpool and Mr. Walter Tapper, A.R.A., President of the Royal Institute of British Architects, have promised to attend, and other distinguished guests are to be invited.

HAROLD A. DOD,
Convener, Dinner Committee.

THE SOUTH WALES INSTITUTE OF ARCHITECTS. CENTRAL (CARDIFF) BRANCH.

The annual general meeting of the Central Branch of the South Wales Institute of Architects will be held at Messrs. Stephenson and Alexander's Sale Room, 6 High Street, Cardiff, on Thursday, 21st instant, at 6.30 p.m.

W. S. PURCHON,
Branch Hon. Secretary.

Obituary

WALTER ROBERT JAGGARD [F.].

The death of a prominent member of the staff of a school of architecture is felt alike by colleagues and students. A man's worth shines like a beacon when he has departed this life, no matter in what sphere his activities have centred. This obituary notice is penned not only as a record of services given unsparingly but of real regret for the loss of a friend.

We at University College looked upon Jaggard as one who shouldered the responsibility of teaching construction. He was an exceptionally modest man, and had devoted his life to the subject. In his lectures he provided a real insight into the mysteries of actual practice. His text books, his drawings, his diagrams and illustrations were always remarkably explicit and practical. Not only will his loss be felt by old students of the Department of Architecture at University College, but students throughout the country will associate themselves with the general regret.

Jaggard was a man of untiring sympathy; he was always ready to assist an external student in the preparation of Testimonies of Study for the Intermediate and Final Examinations of the Royal Institute of British Architects, and his criticisms were always helpful.

Born in 1873, he was articled to Huntley Gordon in the 'nineties, remaining with him for over fourteen years. At the termination of the Boer War, Jaggard obtained a post in the Public Works Department of the Government of Cape Colony. During this period he was appointed to design schools and libraries, in addition to preparing plans for many private houses. Returning to England in 1908, he began teaching at the Northern Polytechnic, and later he was appointed lecturer in construction at the Brixton School of Building. Six years ago he joined the staff of the Department of Architecture at University College as lecturer in construction.

Jaggard acted as examiner in building subjects to the Union of Lancashire and Cheshire Institutes; he was an occasional lecturer and examiner at Carpenters' Hall, and a prominent figure as lecturer in the courses for teachers of building subjects organised annually by the Board of Education. He also took an active interest in building research, and was a member of the R.I.B.A. Science Committee in 1923-24, besides occupying other responsible positions.

His published works were *Architectural Building Plates* (2 vols., Cambridge University Press, 1915); *Architectural Building Construction*, in collaboration with F. E. Drury (3 vols., Cambridge University Press, 1916-23); and an illustrated Report on *Experimental Cottages at Amesbury* for the Department of Scientific and Industrial Research (1921). At the time of his death his volume on *Brickwork* in the Oxford Technical Series was in the press. He also annually contributed the "standard constructional details" which formed so distinctive a feature in *Specification*. A. E. RICHARDSON [F.].

CHARLES HENRY GREIG [L.].

Charles Henry Greig was born in Edinburgh and educated at George Watson's College, Edinburgh University, Edinburgh Royal Institute Art School, Edinburgh Technical College, etc.,

and assisted in classes at Heriot-Watt Technical College. He was articled to Messrs. Sidney Mitchell and Wilson, architects and Surveyors, Edinburgh.

For four years he was engaged as draughtsman on a special staff for the erection of Edinburgh City Infectious Diseases Hospital, under the City Architect, and made a special study of hospital construction; and for two years he was Manager for Messrs. Oliver and Dodgson, Carlisle and Leeds and County Architects for Cumberland.

Mr. Greig commenced business on his own account in 1902 in Edinburgh, thereafter taking up business in Stirling in 1912. He was successful in several competitions, among which were Dalkeith Municipal Buildings and Memorial Bridge, 2nd Premium in Public Competition for Bangor Lunatic Asylum, Midlothian, and several small Library and Hospital competition work, Church and Halls at Broxburn. Among his other works may be mentioned the reconstruction of Buccleuch Parish Church and halls, Edinburgh; Printing Works, Gergie, Edinburgh; Municipal Slaughter Houses, Dalkeith; Business Premises, Dalkeith; Gothenburg Public-house and dwellings, Dalkeith; Paper mills, Lasswade; Church and Halls, Dalkeith; Schools at Carronbridge and Cowie, Stirlingshire; Rebuilding Ballikinrain Castle, Stirlingshire; Estate work at Dryman and Buchanan Castle, Mansion-house and domestic buildings in Stirlingshire district; additions and alterations to Bannockburn and Lennoxton Hospitals. He was Housing Architect to the Western district Stirlingshire Committee.

B. L. PRITCHARD [L.].

Mr. Pritchard died on 15 January 1929 at the age of 75, having been in practice as an architect and surveyor for over 50 years.

He was appointed surveyor and sanitary inspector to the Rural District Council of Brecknock in 1877, and had also a very extensive private practice. He carried out some very large sewage schemes, water supplies, and prepared plans and specifications of a number of large buildings in and around Brecon. His practice carried him to the three counties, Brecknockshire, Glamorganshire and Monmouthshire. He was appointed architect to the Breconshire County Council under the Small Holdings Committee, and was also architect to the Tredegar Breconshire Estate.

JOHN HINTON GALL [F.].

Mr. John Hinton Gall [F.] died on 19 January 1929, at the age of eighty-two.

Mr. Gall was one of the best known architects in Inverness and the north, designing churches, hospitals, schools, memorials and mansion houses. He was responsible for the preparation of the plans and specifications of the Inverness Municipal Buildings, the offices of the Highland Railway Company, and other buildings in the town, and he designed the Inverness War Memorial at Cavell Gardens, and the Baronial War Memorial in Stornoway.

JOHN VIVIAN SPENCER

We regret to announce the death of Mr. John Vivian Spencer (Student R.I.B.A.) at Weston-super-Mare on 15 January 1929 in his 30th year.

Mr. Spencer was educated at Giggleswick School and served his articles in the office of a Bradford architect. He was attached to the Artists' Rifles during the War, remaining after the Armistice with the Army of Occupation. He entered the School of Architecture of the Leeds College of Art and after a five-year course of study he was awarded the Diploma of the Leeds School in 1928. At the time of his death he was taking a post-graduate course at the Liverpool University School of Architecture, and had just sat for the Associate Examination of the R.I.B.A. Mr. Spencer, besides having travelled in Europe, had visited most of the principal cities of America, Africa, Australia and the Far East.

NOTES FROM THE MINUTES OF THE COUNCIL,
7 January 1929.

THE REGISTRATION BILL.

A very cordial vote of thanks was passed in favour of Lord Crawford for his valuable services in securing the passage of the Architects' (Registration) Bill through the House of Lords.

R.I.B.A. PRIZES AND STUDENTSHIPS.

The Council approved the Annual Award of R.I.B.A. Prizes and Studentships submitted by the Board of Architectural Education, and appointed the Juries for the Prizes and Studentships for 1929-1930.

BEQUEST BY THE LATE MR. C. W. HUNT.

The scheme prepared by the Board of Architectural Education for the R.I.B.A. (Hunt) Bursary and a sum of £50 to be offered for competition every year was approved.

THE NORTHAMPTONSHIRE, BEDFORDSHIRE AND HUNTINGDONSHIRE ASSOCIATION OF ARCHITECTS.

The Council approved the revised Rules of the Northamptonshire, Bedfordshire, and Huntingdonshire Association of Architects.

THE FELLOWSHIP.

The Council, by a unanimous vote, elected the following architects to the Fellowship under the powers defined in the Supplemental Charter of 1925:—

Mr. W. S. George (Delhi, India).
Mr. C. R. Peers (London).
Mr. Philip Tilden (London).
Mr. Clough Williams-Ellis (London).

MEMBERSHIP.

Election, 4 February 1929.—Nominations for membership were approved as follows:—

As Hon. Fellows	:	2 applications
As Hon. Associates	:	4 applications
As Hon. Corresponding Members	:	2 applications
As Fellows	:	32 applications
As Associates	:	15 applications.

Election 18 March 1929.—Applications for membership were approved as follows:—

As Hon. Associates	:	1 application
As Hon. Corresponding Members	:	1 application
As Fellows	:	9 applications
As Associates	:	40 applications.

Reinstatement.—The following ex-members were reinstated:—

As Associate	:	Leslie Hagger Kemp
As Licentiate	:	George John Hagger
As Licentiate	:	Alfred Forrester.

RETIRED FELLOWSHIP.

The following members were transferred to the Retired Fellowship:—

Henry Cecil Montague Hirst.
Frank West Rich.

Mr. Rich, who has spent 76 years in the profession, has been a member of the Institute for 30 years. The Council have sent a message of congratulation to him on

his wonderful record of service in the profession and expressed the hope that he would be spared many years of usefulness.

Harry Garnham Watkins.

Mr. Watkins, who is a Past-President of the Nottingham and Derby Architectural Society, and was formerly a member of the Council, has retired from active practice owing to ill health. The Council have sent a message of sympathy to Mr. Watkins and, while thanking him for the hard and successful work he has done for the benefit of the profession, have expressed the hope that his health may be restored and that he may be spared many years to continue his good work both for Architecture and for the Institute.

RESIGNATIONS.

The following Resignations were accepted with regret:

Charles Edward Gamon [F].
Evelyn A. Hellicar [A].
J. M. Last Keith [A].
William Henry Radford [A].
Thomas Albert Buttery [L].
Frank Wiles Cockle [L].
Arthur Dale [L].
John Eltringham (Sunderland) [L].
Tom Grazebrook [L].
Walter Ridler [L].
Henry Hugh Walford [L].
Walter Crum Watson [L].
Robert Edward Nicholls Lowe (Subscriber).

APPLICATIONS FOR ELECTION AS LICENTIATES UNDER SECTION III (f) OF THE SUPPLEMENTAL CHARTER OF 1925.

Two applications were approved.

ROYAL SOCIETY OF ARTS.

The sixth annual Open Competition of Industrial Designs held by the Society of Arts will take place at the Imperial Institute, South Kensington in June 1929. A large number of prizes and scholarships will be offered for designs for textiles, furniture, architectural decoration, pottery and glass, book production, and advertising. The last day for receiving entries is 27 May 1929. Full particulars of the competition may be obtained on application to the Secretary, Royal Society of Arts, John Street, London, W.C.2.

REGISTRATION OF ARCHITECTS.

An Act for the registration of architects has just been passed in the State of Queensland and a Registration Board will be established in the near future.

PUBLICATIONS RECEIVED

HOUSES PLANNED FOR COMFORT. By G. Gordon Samson. 80. Lond. 1928. [Crosby Lockwood.] 8s. 6d.
FYVIE CASTLE. By A. M. W. Stirling. 80. Lond. 1928. [John Murray.] £1 1s.
ART AND CRAFT OF HOME-MAKING. By E. W. Gregory. 2nd ed. Sq. 80. Lond. 1925. [Batsford.] 7s. 6d.
MODERN ARCHITECTURAL DETAILS. Portfolio of . . . photographs and working drawings. Portfo. sm. fo. Lond. [1928.] [Architectural Press.] £1 5s.

ELECTION OF STUDENTS, R.I.B.A.

The following were elected as Students at the meeting of the Council held on 4 February, 1929.

- BREWSTER : COLIN CAMPBELL, Duchess of Connaught Hostel, 14 Bedford Place, W.C.1.
 COBB : ANDREW RANDALL, Halifax, Nova Scotia, Canada.
 MACDONALD : HUGH SINCLAIR, College of Art, Edinburgh.
 MATTHEW : ROBERT HOGG, 43 Minto Street, Edinburgh.
 MCGILL : WILFRED ARTHUR, P.W.D., Colombo, Ceylon.
 MERCHANT : YAHYABHOY CASUMJI, Architectural Association, 34, Bedford Square, W.C.1.
 PADGAOKAR : KESHAVRAO ATMARAM, Architect's Department, Executive Engineer's Office, Bombay Municipality, Fort, Bombay, India.
 PADIE : DWARKANATH GAJANAN, c/o Messrs. Bhedwar and Bhedwar, 17 Elphinstone Circle, Fort, Bombay, India.
 RICHARDS : LEONARD FRANCIS, 57, Bishops Road, Whitechurch, Glam.
 ROSS : NEIL, 28 South Mount Street, Aberdeen.
 SATHI : LAXMAN VISHNOO, 379, Khar, Bombay 21, India.
 VAUGHAN : OLIVEN, 12E Upper Montagu Street, London, W.1.
 WATSON : JAMES, "Woodburn," Portincapple, by Garelochhead, Dumbartonshire.
 WAUGH : DAVID STARK REID, 1 Maitland Avenue, Langside, Glasgow, S.1, Scotland.
 WHITAKER : LEONARD, 34 "Burnholme," Montreal Avenue, Chapel-Allerton, Leeds.

R.I.B.A. PROBATIONERS.

During the month of January, 1929, the following were registered as Probationers of the Royal Institute :—

- ACHIREKAR : VAMANRAO PURUSHOTTAM, 138 Medows Street, Bombay No. 1, India.
 ADARKAR : VITTHAL MADHAVRAO, c/o P. M. Adarkar, 83 Banganga, Post-Malbar-Hill, Bombay, No. 6.
 ALEXANDER : JAMES, 76 Watson Street, Dundee.
 ANDERSON : JOHN COSTER, Summerhill, Buckeridge Road, Teignmouth, South Devon.
 ARANKALE : RAGHUNATH VISHWANATH, c/o Architect, N.W. Rly, Head Quarter's Office, Lahore, India.
 ARCHER : ALAN THOMAS, "Westbrook" Lichfield Road, Rushall, Walsall.
 ARNFIELD, SHERRATT MARTIN, 820 Rochdale Road, Queens Park, Manchester.
 BAGLIN : RAYMOND CHARLES, 109 Queen Victoria Road, Coventry.
 BAILEY : WALTER, 11 Johnson Street, Bingley.
 BAILLON : LOUIS BRABERZON, Church Brampton, Nr. Northampton.
 BANDEKAR : BABOORAO GOVIND, Kambli Building, Topiwalla Lane, Grant Road, Bombay.
 BANKS : EDWARD HARRY, "Villa Désirée," Downlands Road, Purley, Surrey.
 BARKER : ALFRED JAMES, "Summerville," Newton Road, Heaton, Newcastle-on-Tyne.
 BARRIE : WILLIAM BLAYLOCK, 8 York Terrace, Shettleston, Glasgow.
 BASHIR : BASHIR AHMED, Municipal Overseer, Nowroji Hill Quarry, Church Bunder Road, Dongri, No. 9, Bombay Municipality, Bombay.
 BERI : DATTATRAYA KASHINATH, Stevens and Partners, Kodak House, 222 Hornby Road, Fort, Bombay.
 BIDMEAD : ROWLAND JOHN, Church House, High Street, Newnham, Glos.
 BRAMHALL : GEORGE BENTLEY, 274 Manchester Road, Rochdale, Lancs.
 BRAMLEY-TAYLOR : PETER, Hemsworth Lane Ends, Nr. Pontefract.

- BREWSTER : COLIN CAMPBELL, Duchess of Connaught Hostel, 14 Bedford Place, W.C.1.
 BUCHANAN : GEORGE NIMMO, 23 Clerk Street, Edinburgh.
 BUCKTON : HERBERT WILLIAM, Grange House, 14 Salters Lane, Haughton-le-Skerne, Darlington, Co. Durham.
 BUDGE : LEONARD PERCIVAL, 2 Priory Park Road, Kilburn, N.W.6.
 BURROWS : PHILIP RANDLE, 16 Cooper Street, Chesterton, Staffs.
 CARLYLE : HERBERT, 9 Regent Road, Wallasey, Cheshire.
 CARTER : EDWIN WALTER, 58 Blades Street, Lancaster.
 CHAPPELL : LAURENCE ALFRED HERBERT, 48 Lansdown Road, Forest Gate, E.7.
 CHARLES : VICTOR TEALE, 25 Torrington Square, W.C.1.
 CHEMBURKER, VINAYAK NANABHAI, 16 Rale Building, Nick-dawari Lane, Girgaon, Bombay.
 CLAYPOLE : BERNARD WILLIAM HENRY, 46 Ashfield Road, Sneinton, Notts.
 CLOKE : DONALD GEORGE WILLIAM, "Waun Wen House," Colbourne Terrace, Swansea.
 COBB : ANDREW RANDALL, Halifax, Nova Scotia, Canada.
 COLLIER : HAROLD JAMES, 17 Hillbrow Road, Pokesdown, Bournemouth.
 COLLINS : BERNARD JOHN, 8 Thidmere Road, Streatham, S.W.16.
 CONSTABLE : GRAHAM, 84 Inveresk Road, Musselburgh, Midlothian.
 COOK : ARTHUR HUGH, 5 Blackness Avenue, Dundee.
 COOKSON : RONALD EWEN, 12 Hatton Hill Road, Litherland, Liverpool.
 COPPING : JOHN, 77 Howesdale Road, Bromley, Kent.
 COX : NEVILLE HILTON, 4 Raynville Road, Kirkstall, Leeds, Yorks.
 CRAVEN : ARTHUR DENBY, 144 Otley Road, Guiseley, Leeds.
 CUMBERS : ARTHUR RAYMOND, "Petone," Brighton Road, Worthing.
 CURRIE : ALBERT VICTOR, Rathmore, Downpatrick, Co. Down, Ulster.
 CURRIE : WILLIAM GEORGE, 273, Union Grove, Aberdeen.
 DADARKAR, KASHINATH GOVIND, c/o P. J. Vaidya, Esq., Cadell Road, 170 Dadar, Bombay.
 DAKIN : JOHN WILLIAM TREVOR, The Manse, Hallgate, Cottesingham, E. Yorks.
 DARLOW : HENRY ARTHUR JACK, "Ashley," Haford Road, Hereford.
 DAVE : MULSHANKER, BALASHANKER, Messrs. Gregson, Batley and King, Chartered Bank Building Fort, Bombay, 1.
 DAVIES : JOHN RUSSELL, 30 Gwydr Crescent, Swansea.
 DAVIS : RONALD HENRY, Waterloo House, Newent, Gloucestershire.
 DAVISON : JOHN GEORGE, 16 Francis Street, Sunderland.
 DAWES : GORDON, 2 New Street, Neath, Glamorgan.
 D'COSTA : VINCENT JOHN, c/o The Architect, N.W. Rly. Headquarters, Lahore, India.
 DEWING : FRANK MARTIN, Point House, Aylsham Road, Norwich.
 DIAS : JOSEPH WILFRED, Christopher Mansion Portuguese, Church Street, Dadar, Bombay.
 DICKINSON : CYRIL POLLARD, Brynmead, Frithwood Avenue, Northwood.
 DIXON : REGINALD NORMAN, 44 Upper Grosvenor Road, Handsworth, Birmingham.
 D'MELLO : ANDREW PHILIP, 25, Ripon Road, Jacob Circle, Bombay.
 DORMAN : ALLAN, 27 Rosemount Gardens, Antrim Road, Belfast.
 DOVE : HARRY, 78 Louis Street, Leeds.
 DOVE : JOHN KENNETH, 67 Port Hill Road, Shrewsbury.
 D'SOUZA : IGNATIUS AUGUSTINE, c/o A. F. FERNANDES, Esq., Bombay Natural History Society, No. 6 Appollo Street, Fort, Bombay.

- D'SOUZA : JOSEPH FRANCIS, Bombay Improvement Trust, Block 6, Room 28, Parel, Bombay, No. 12.
 DUNCAN : ALEXANDER, 21 Bank Street, Aberdeen.
 DUXBURY : LESLIE, Braewood, Beach Road, Hartford, Northwich, Cheshire.
 DUNGEY : JAMES JOHN, 32 Hemdean Hill, Caversham, Reading.
 DUNTHORNE : PHILIP BAYNE, 9 Kingsbridge Road, London, W.10.
 EDWARDS : ARTHUR JOHN, The Dene, Alresford, Hants.
 ELDER : HENRY, 19 Coniston Street, Pendleton, Salford.
 ELSE : BERNARD FRANCIS, 115, London Road, Kingston-on-Thames.
 ENSOR : WILLIAM ALEXANDER, Evelyn Street, Newmarket, Brisbane, Australia.
 ESSELMONT : GORDON STANSFELD, Brig House, Brig o' Balgownie, Aberdeen.
 EVANS : JOSEPH HUBERT, 50 Crompton Road, Handsworth, Birmingham.
 FERNANDES : LOUIS JOSEPH, Messrs. Gregson, Batley and King, Chartered Bank Building, Fort, Bombay.
 FISH : HERBERT, 337 Main Street, Rutherglen, Glasgow.
 FISK : SIDNEY HAROLD, 10 Copenhagen Street, Islington, N.1.
 FISK : WALTER WILLIAM, 10 Copenhagen Street, Islington, N.1.
 FLETCHER : ARTHUR FRANK, 13 St. Peters Road, Margate, Kent.
 FLETCHER : NIGEL ST. CHAD, 83 Goodmayes Lane, Goodmayes, Essex.
 FONSECA : LOUIS ANDREW, c/o Mr. E. M. Gilbert Lodge, 51, Churchgate Street, Fort, Bombay, India.
 FOSTER : LESLIE, 40 St. Ives Avenue, Blackpool, Lancs.
 FOWLER : CHARLES HILL, 13 Curzon Road, Bournemouth, Hants.
 FRASER : LEWIS ALEXANDER MACLEAN, 11 Alexandra Park Street, Dennistoun, Glasgow.
 FREAD : ERIC RICHARD, Millmead, Lower Green, Esher, Surrey.
 FUSSELL : CYRIL JAMES, Royal Oak Inn, Hereford Road, Monmouth.
 GILPIN : GERALD GEORGE, "Woolman's," Ide, near Exeter.
 GLEGHORN : JOSEPH, Stakeford, Choppington, Northumberland.
 GODFREY : JAMES ARTHUR, 12 Patterdale Street, Belle Vue, West Hartlepool.
 GOLDSMITH : HAROLD CORNELIUS, "Erin," Rosslyn Road, Shoreham-by-Sea, Sussex.
 GONSALVES : JOHN SALVADORE ANTONY, Willingdon House, 123 Suparibaugh Road, Parel, Bombay.
 GRANT : ROBERTSON REID, 75 Oakington Manor Drive, Wembley, Middlesex.
 GRANVILLE : ROGER FRANCIS, Red Rock, Topsham, Devon.
 GREEN : DAVID WILLIAM, 2 Ashfield Terrace, Chester-le-Street, Co. Durham.
 GRIFFIN : HASTINGS HARRISON MONTAGUE, c/o The Architect, N.W. Ry. Hd. Qtrs., Lahore, India.
 GRINDAL : JOHN WILLIAM, Shilton House, Shilton, Nr. Coventry.
 GUILD : WILLIAM MALCOLM, 137 South Union Street, Cupar, Fife, Scotland.
 HALL : DAVID POLSON, Woodcot, Stonehaven, N.B.
 HALL : DENYS MATTHEW, 140 Broadgate Lane, Horsforth, Nr. Leeds.
 HALSTEAD : HAYDN ALBERT EDWARD, 602 Holburn Street, Aberdeen.
 HANCOCK : GEOFFREY ARTHUR, 17 Weston Way, Baldock, Herts.
 HANNEN : LEO, "Maybank," The Leys, Witney, Oxon.
 HARRISON : JAMES THOMAS, 112 Portland Street, Southport.
 HARROD : WILLIAM KARL JOSEPH, 52 Melbourne Road, Leicester.
 HAWKES : JAMES KENNEDY, "Lynton," Woodside Avenue, Esher, Surrey.
 HAY : JOHN FERGUSON, 3 Malone Avenue, University Road, Belfast.
 HEWISON : RALPH WILBUR, "Monwonga," Jamieson Street, Bowen Hills, Brisbane, Queensland.
 HEWLETT : CATHERINE GRACE, 18 Bracken Gardens, Barnes, S.W.13.
 HILL : JOHN GEOFFREY, Clayfields, Wentworth, Nr. Rotherham.
 HILL : TREVOR, 10 Bridge Street, Port Talbot.
 HOWE : JACK, 176 Baker Street, Enfield, Middlesex.
 HOWELL : PHILIP GWYN, "Caerwen," Llansamlet, Swansea.
 HUMPHREYS : SIDNEY RICHARD, "Branksome," Langholm Road, East Boldon, Co. Durham.
 HUMPLEBY : STANLEY WARWICK, 7 Wallingford Avenue, North Kensington, W.10.
 HUNT : LIONEL BERNARD, 74 Springfield Road, Brighton, Sussex.
 IRELAND : DAVID CRAWFORD, 54 Cowdenhill Circus, Knightswood, Glasgow, W.3.
 JACKSON : HARRY, The Manse, Banks, Southport, Lancs.
 JADHAR : MAROCTI KRISHNAJI, Hansaraj Block, First Floor, Kennedy Bridge, Girgaum, Bombay, India.
 JAVALEKAR, SIDHESHWAR BALVANT, c/o Architect, N.W. Ry. Hd. Qtrs. Office, Lahore, India.
 JEFFREYS : HECTOR FRANCIS WILLIAM, 149 Orphanage Road, Erdington, Birmingham.
 JONES : ROY MORRIS, "Romroy," Stoneygate Road, Leicester.
 JUDSON : HARRY, 17 Haworth Road, Cullingworth, via Bradford, Yorks.
 KADWAY : NATHARAM DWARKANATH, 189A Lamington Road, Bombay No. 7, India.
 KALEKAR : VITHAL GANESH, c/o P. L. Bhagwat, Govt. Telegraphs, Pednekar's Buildings 3rd Floor, Kennedy Bridge, Bombay, No. 4.
 KASULWAR : CHOTOO PAPAYA, 4A Kamatipura, 8th Street, Byculla, Bombay.
 KAY : THOMAS STEPHEN, 71 St. Stephen's Road, Deepdale, Preston.
 KEELING : JOHN WILLIAM, 22 Birmingham Street, Dudley.
 KIRK : ROBERT WILLIAM, 16 Lewin Road, East Sheen, London, S.W.14.
 LAMBERT : FREDERICK SHARPE, "Wentworth," Knock, Belfast.
 LAMBOURN : ROBERT ALAN, The Corner Stones, Shinfield, Reading.
 LAWRENCE : WALTER WILLIAM, 16 Kilmartin Road, Goodmayes, Essex.
 LEDOYEN : ARTHUR, 59 Gough Road, Edgbaston, Birmingham.
 LEECH : BETTY LYDIA CHETWYND, The Hill House, Brightwell, Nr. Ipswich, Suffolk.
 LILLYWHITE : MARGERY, Westerton, Chichester.
 LINTON : THOMAS, 10 Queen's Parade, Bangor, Co. Down.
 LOCK : LEONARD FREDERICK WILLIAM, 138 Church Lane, Tooting, S.W.17.
 MACCONVILLE : DAVID GORDON, "Rona," Greenhill Crescent, Elderslie, Renfrewshire, Scotland.
 MACKIE : DAVID, County Architect's Office, 88 College Street, Dumbarton.
 MACFEGGAN : GEORGE FEETHAM, 22 Cort Street, Blackhill, Co. Durham.
 MACLEOD : JAMES HASTIE, 8 Highburgh Road, Glasgow, W.2.
 MANN : ROBERT, 17 Regent Terrace, Currock, Carlisle.
 MASON : FRANK LIONEL, 56 Winchenden Road, Fulham, S.W.6.
 MANTRI : SHAMRAO ATMARAM, Makund, Bhuvan, Gamdevi, Bombay, 7.
 MATHER : JOSEPH LESLIE, 81 Cheadle Road, Cheadle Hulme, Stockport.
 MCANALLY : ALEXANDER, 8 South Annandale Street, Crosshill, Glasgow.

McBAIN : WILLIAM OFFICER, 36 Dixon Road, Glasgow, S.2.
 McCaffrey : JOHN GERARD, 56 Mountpottinger Road, Belfast.
 McCaughan : REGINALD ELLERSLEY, "Mount Auburn,"
 Finaghy Park, Balmoral, Belfast.
 McKECHANIE : CHARLES, 1 Ellerslie Road, Tue-Brook, Liver-
 pool.
 MILLAR : IAN ROBERT, Rhodes Cottage, Balmoral Road,
 Blairgowrie, N.B.
 MILLER : ALBERT ERNEST, 17 Church Road, Brixton Hill,
 S.W.2.
 MILLNER : GEOFFREY FORD, 29 Victoria Road, Pendleton,
 Manchester.
 MILSON : GEORGE WILLIAM, 450 Anlaby Road, Hull.
 MONCRIEFF : HARRY, 23 Guildhall Street, Folkestone.
 MOORE : EDWYN WALTER, "Ladymead," Hutton, Essex.
 MORIA : RICHARD EDWARD, 34 Addison Road, London, W.14.
 MORRISON : FREDERICK ALISTAIR, 15 Douglas Terrace,
 Broughty Ferry, Dundee.
 MORRISON : RONA HELEN INCH, 24 Duke Street, Edinburgh.
 MORT : WILLIAM IDWAL, Brig-y-don, Hopkin Street, Brynhy-
 fryd, Swansea.
 MUGRIDGE : WILLIAM ROBERT, 26 Concannon Road, Brixton,
 S.W.2.
 MURRAY : DAVID ALEXANDER, 115 Trinity Road, Edinburgh.
 NEIL : JAMES, Locholly, Dunkeld, Perthshire.
 NEWMAN : CECIL ALBERT, 67A Drayton Gardens, London,
 S.W.10.
 ORGAN : EDWARD DANIEL, Windsor Castle Hotel, Milton,
 Weston-super-Mare.
 PADGAOKAR : KESHAVRAO ATMARAM, Architect's Dept., Execu-
 tive Engineer's Office, Bombay Municipality, Fort,
 Bombay, India.
 PADE : DWARKANATH GAJANAN, c/o Messrs. Bhedwar and
 Bhedwar, 17 Elphinstone Circle, Fort, Bombay, India.
 PALSHIKAR : VISHNU SHANKAR, Shevades' Wada, 80 Ada
 Bazar, Indore City, C.I.
 PENLINGTON : PHILIP JOSEPH NEILD, The Marsh, Hems-
 worth, W. Yorks.
 PHILIP : ALEXANDER, Cairnfield, Cairnry Road, Aberdeen.
 PINTO : HERBERT LUCAS, 5 Pine Mansion, Willingdon, Santa
 Cruz.
 PITMAN : PRIMROSE VERA, South Summerlands, 80 Heavitree
 Hill, Exeter, Devon.
 POLLARD : GEORGE WALTER, 71 Wenham Drive, Westcliff-on-
 Sea, Essex.
 POTENTON : GEORGE EDWARD, Olde Home, East Molesey,
 Surrey.
 PRESTON : JOHN REFORM, 38 Marlborough Park, South, Belfast.
 PROP : PERCIVAL ROYAL, "Armitage," Littleton, Winchester.
 PURANDARE : SHIVRAM VISHNU, Shastri Hall, Godavari Chawl,
 Room No. 9, Grant Road, Bombay.
 PURDON : ANDREW, 40 Singleton Avenue, Prenton, Birkenhead.
 PURVIS : CHARLES GEOFFREY, "Swallowfield," Southlands
 Grove, Bickley, Kent.
 RAWLINGS : JOSEPH HERBERT, 133 Landor Road, Stockwell,
 S.W.9.
 RAYMENT : HERBERT EDWARD JOHN, 140 Monega Road,
 Forest Gate, E.7.
 REED : THOMAS SYDNEY, 6 Holly Avenue, Jesmond, Newcastle-
 on-Tyne.
 RIDDELL : JAMES RATTRAY, 4 Watson Street, Aberdeen, Scot-
 land.
 ROBERTSON : JAMES, South Keiss, Caithness.
 ROSE : STUART GORDON, 22 Alwyne Square, N.I.
 ROWLES : BENJAMIN RANDALL, 16 Sunbury Avenue, Mill Hill,
 N.W.7.
 SADLER : ERNEST HOWARD, 39 Lynholmes, Matlock, Derby-
 shire.
 SALISBURY : JOHN VYVYAN, Gable End, Harpenden, Herts.
 SAMUEL : DAVID AARON, 84 Jail Road East, Bombay No. 9.
 India.

SANDERS : MILFORD, 56 South Park Road, Wimbledon, S.W.19.
 SANE : RAMCHANDRA DATTATRAYA, Architectural Section, Sir
 J. J. School of Art, Bombay, India.
 SATHE : LAXMAN VISHNU, 379 Khar, Bombay 21, India.
 SAVILLE : JOHN EASTWOOD, 34 Range Road, Whalley Range,
 Manchester.
 SEDGWICK : ROBERT DOUGLAS, 1 Eden Place, Newcastle Road,
 Sunderland.
 SHACKLETON : GEORGE EDWARD, Dinham, The Avenue,
 Birstall, Nr. Leeds, Yorkshire.
 SHEPHERD : HENRY SMITH, 5 West Mary Street, Arbroath
 (Angus), Forfarshire.
 SHERWIN : ALAN, 19 Ford Street, St. Mary, Nottingham.
 SIDEBOTTOM : PERCY BROOKE, Rock Cottage, Cefn-y-Cedd,
 Wrexham.
 SIMPSON : STEPHEN, 23 Grange Terrace, Chapelton Road,
 Leeds.
 SLORAH : GORDON HENDERSON (Jnr.), "Croyland," Swinley
 Road, Wigan, Lancs.
 SMITH : ALFRED EDWARD, 56 Cumberland Street, Victoria,
 S.W.1.
 SMITH : CLARENCE, 14 Wheathouse Road, Birkley, Hudders-
 field.
 SMITH : ERNEST GODFREY PIGGOTT, Habrough Vicarage,
 Lincolnshire.
 SMITH : KENNETH, c/o Bank Chambers, Broadway Parade,
 Leigh-on-Sea, Essex.
 SMITH : RONALD BARRINGTON, 46 Archers Road, Southampton.
 SMITH : VERNON GOULDTHORPE, Casa Uria, Soper Road,
 Berea, Johannesburg, S.A.
 SMITH-WOOD : CECIL EDMUND, "St. Kenelms," Winchcombe,
 Glos.
 STAPLES : FREDERICK ARTHUR ROBERT, 9 Summerlands
 Avenue, Acton, W.3.
 SULLIVAN : KEITH JAMES, North Star Hotel, Brisbane Street,
 Ipswich, Queensland.
 THAKUR : RAMRAO KESHAVRAO, (Opp.) Vanita Vishram, Sand-
 hurst Road, Bombay 4, India.
 THAKUR : SHRIDHAR HARISHCHANDRA, Gamdevi Road, Now-
 pada, Thana, Bombay Presidency, India.
 THORBURN : ROBERT WILLOCK, c/o Blakely, 53 Loch Road,
 Paisley, Renfrewshire.
 TINTO : PETER, 121 Greenhead Street, Glasgow, S.E.
 TODD : JOHN COMRIE, Nethermaines of Gorthy, Madderty,
 Perthshire.
 TOMS : ALBERT FREDERICK WALKER, 9 Coombe Villas, Saltash,
 Cornwall.
 VARCOE : ALEXANDER WENTWORTH, 98 Ladbroke Road,
 Redhill, Surrey.
 VAUGHAN : OLWEN, 12E Upper Montagu Street, W.1.
 VENTRESS : HERBERT HARVEY CROWTHER, Norman Heights,
 Guest Avenue, Branksome, Bournemouth West.
 VINCENT : HAROLD JOHNSON, 11 Ince Avenue, Litherland,
 Liverpool.
 VOLLER : RODERIC WALTER, Swan Road, Taringa, Brisbane,
 Australia.
 WALFORD : STANLEY ARTHUR, "Whitley Court," West Cliff
 Gardens, Bournemouth.
 WATSON : JAMES, "Woodburn," Pertincape, by Garelochhead,
 Dumbartonshire.
 WATT : GEORGE MILNE, 85 Cromwell Road, Aberdeen.
 WEGMANN : HENRY CHRISTIAN, "The Elders," Bramhope,
 Nr. Leeds.
 WEIR : ERNEST JOHN, 13 Caledonian Road, Edinburgh.
 WELLER : JAMES OATES, The Windsor, 104 Euston Road,
 Morecambe, Lancashire.
 WHITTAKER : HAROLD, 62 Arnold Street, Bolton.
 WILKINSON : FRANK, South View, Braithwaite Street, Stain-
 cross, Barnsley.
 WILLIAMS : ALBERT JOHN, Burgh Cottage, Church Street,
 Epsom, Surrey.

WILLIAMS : EDWARD ALEXANDER, 160 Maygrove Road, West Hampstead, N.W.6.

WILLIAMS : FRANK SHIPLEY, 74, Uxbridge Road, Ealing, W.13.
 WHITAKER : CHARLES WILLIAM, "Brynmuir," 591 Scott Hall Road, Chapel Allerton, Leeds.

WHITEFORD : ROBERT EDWARD, "Westville," Burnbank Terrace, Greenock.

WINNER : ARTHUR CHARLES BOYS, "Heathfield," Highgate Road, Walsall.

WOODARD : MAURICE, 19 Valetta Road, Acton, W.3.

WOODIWISS : BRIAN, Rise End, Wirksworth, Derbyshire.

WRIGHT : JOHN BERNARD, 105 Cross Flats Grove, Beeston, Leeds.

YOUNG : ROBERT ROBERTSON REID, Hill House, Blairgowrie.

Notices

THE NINTH GENERAL MEETING.

The Ninth General Meeting (Ordinary) of the Session 1928-29 will be held on Monday, 4 March, 1929, at 8 p.m., for the following purposes :—To read the Minutes of the Ordinary General Meeting held on Monday, 18 February, 1929, formally to admit members attending for the first time since their election.

To read the following Paper : "Modern Methods of Heating and Ventilation," by Dr. Leonard Hill, M.B., M.R.C.S., L.R.C.P., F.R.S. [Hon. Associate].

THE COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND.

EXHIBITION IN THE R.I.B.A. GALLERIES.

An Exhibition of Photographs, illustrating the manner in which the countryside is being disfigured and the remedies which may be employed, is being arranged by the Council for the Preservation of Rural England and will be opened in the R.I.B.A. Galleries by the Rt. Hon. J. Ramsay MacDonald, LL.D., M.P., on Monday, 25 February, 1929, at 4.30 p.m. Members and their friends are cordially invited to attend. The Exhibition will be open daily between the hours of 10 a.m. and 8 p.m. (Saturdays 5 p.m., Monday, 4 March, 2 p.m.) and will close on Saturday, 9 March.

In connection with the Exhibition the following lectures, illustrated by lantern slides, have been arranged :—

Thursday, 28 February, at 8.30 p.m. "The Work and Aims of the National Trust," by Mr. S. H. Hamer, Secretary of the National Trust.

Friday, 1 March, at 8.30 p.m. "The Enjoyment and Preservation of the Countryside," by Dr. Vaughan Cornish. Chairman : The Earl of Crawford and Balcarres, K.T.

Friday, 8 March, at 8.30 p.m. "River Pollution," by Mr. C. A. M. Skues, F.S.I., of the Pure River Society.

LECTURES ON ARCHITECTURAL PRACTICE.

Following upon the lectures for practising architects which were given by Mr. W. E. Watson before Christmas, the Science Standing Committee have now arranged for two more lectures to be given on Thursday, March 14th, and Thursday, March 21st, at 6 p.m.

The subject chosen is "Insect Pests in Timber," and is one of great importance to architects at the present time. Professor J. W. Munro, of the Imperial College of Science and Technology, who has kindly consented to deliver them, will deal in his first lecture with insects affecting unworked timber and in particular with the Lyctus

beetles. Recently these beetles have become of real concern to architects and building contractors, who may quite innocently be involved in serious difficulty through lack of knowledge of the beetles and their habits. Professor Munro will therefore deal briefly with the important groups of beetles found in unconverted timber, with the types of damage they do and their importance in structural work.

In his second lecture, Professor Munro will deal with the Furniture and Death Watch beetles, which are more properly the enemies of timbers *in situ* in buildings.

Professor Munro will explain the present position with regard to remedial measures and will point out that until some practical experimental work is done on a large scale it is possible to apply measures which are only palliative. He will deal briefly with these palliative measures and discuss lines of promising experiment.

No charge will be made for admission and members and their friends are cordially invited to attend.

R.I.B.A. DEBATES BETWEEN ARCHITECTS AND SPECIALISTS.

The following is the programme for the remaining debates :—

Tuesday, 19 March 1929, at 5.30 p.m.—

Subject : "Metal Fittings of Buildings in Modern Practice."

Speakers : Mr. W. G. Pringle, of Messrs. Bague's, Ltd.

Mr. Robert Atkinson, F.R.I.B.A.

Tuesday, 23 April 1929, at 5.30 p.m.—

Subject : "Organisation."

Speakers : Mr. Matthew Hill (Messrs. Higgs and Hill).

Mr. Maurice E. Webb, D.S.O., M.C., F.R.I.B.A.

It is hoped that as many as possible will attend the debates and that the discussions will be general and useful.

PROPOSED TOUR TO THE UNITED STATES AND CANADA.

It will be remembered that an announcement was made in the JOURNAL some little time ago regarding a proposed visit to America, and the Secretary has pleasure in announcing that arrangements have now been completed for a party of members of the Institute and Allied Societies to make a short trip to the United States and Canada in July next.

The party will sail from Liverpool for New York by the Cunard liner *Laconia* on 13 July, and will return from Quebec by the *Ascania* on 3 August, arriving in Plymouth, 10 August, and London on 11 August. The places visited on the other side will include :—

New York—Washington—Detroit—Niagara Falls—Toronto—Montreal—Quebec.

the trip from Toronto to Montreal being made by steamer down the River St. Lawrence, passing the Thousand Islands *en route*.

The cost of the trip will be approximately £95, this figure including cabin class accommodation on the above mentioned steamers, rail fares in the U.S.A. and Canada, hotel accommodation (exclusive of meals ashore), sight-seeing trips, etc., and it is believed the trip will prove most attractive.

The Secretary R.I.B.A. will be glad to hear from those members who are interested and to forward a detailed itinerary of the tour on request.

Relatives and friends of members will be welcomed.

ASSOCIATES AND THE FELLOWSHIP.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 10 June 1929, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday 13 April 1929.

LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (cii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

R.I.B.A. STATUTORY EXAMINATIONS.

The R.I.B.A. Statutory Examinations for the Office of District Surveyor under the London Building Acts, or Building Surveyor under Local Authorities, will be held at the R.I.B.A., London, on 1, 2, 3 May 1929.

The closing date for receiving applications for admission to the Examinations, accompanied by the fee of £3 3s., is 10 April 1929.

Full particulars of the Examinations and application forms can be obtained from the Secretary R.I.B.A.

THE TITE PRIZE AND THE SOANE MEDALLION, 1929.

PRELIMINARY COMPETITIONS.

The attention of intending competitors is called to the fact that the Preliminary Competitions for the Tite Prize and the Soane Medallion will be held in London and at centres in the provinces on Tuesday, 26 March, and Wednesday, 27 March 1929, respectively.

Forms of application for admission to the Preliminary Competitions may be obtained at the R.I.B.A., 9, Conduit Street, W.1. The closing date for the submission of forms of application is Monday, 25 February 1929.

ACCOMMODATION FOR STUDENTS OF ARCHITECTURE.

The widow of a well-known artist resident in St. John's Wood has two or three vacancies for young students of art and architecture as paying guests.

A comfortable home is offered in a congenial atmosphere, suitable for young people possessing common interests.

Further particulars can be obtained from the Secretary R.I.B.A.

ELECTION OF MEMBERS: 18 MARCH 1929.

An election of members will take place at the Business General Meeting to be held on Monday, 18 March. The names and addresses of the candidates (with the names of their proposers) found by the Council to be eligible and qualified for membership according to the Charter and Bye-Laws and recommended by them for election are as follows:—

AS FELLOWS [10].

BRADSHAW: HAROLD CHALTON [*A.* 1918], 7 Vigo Street, W.1; 35 The Avenue, Kew Gardens. Proposed by Sir Reginald Blomfield, Professor C. H. Reilly, Henry M. Fletcher.

CABLE: CHARLES JOHN [*A.* 1920], 70 High Street, Sevenoaks; 27 Eardley Road, Sevenoaks. Proposed by C. H. Strange, Walter Tapper, Granville E. S. Streetfield.

IRWIN: LEIGHTON FRANCIS [*A.* 1920], Temple Court, 422 Collins Street, Melbourne, Australia; 3 Holmwood Avenue, Brighton, Australia. Proposed by J. S. Murdoch, Rodney H. Alsop, Walter R. Butler.

MYER: Lieut.-Colonel GEORGE VAL [*A.* 1905], Abbey House, Victoria Street, S.W.1; 22 Montpelier Place, Knightsbridge, S.W. Proposed by J. J. Joass, Arthur J. Davis, Henry A. Crouch.

STEELE: HAROLD ROOKSBY [*A.* 1925], 14, Grays Inn Square, W.C.1; 87 Victoria Street, Westminster, S.W.1. Proposed by F. W. Troup, Henry M. Fletcher, Arthur J. Driver.

STEVENSON: ROY KENNETH [*A.* 1920], Temple Court, Collins Street, Melbourne, Australia; 68 Coppin Street, Malvern East, Victoria, Australia. Proposed by J. S. Murdoch, Rodney H. Alsop, Walter R. Butler.

TROUP: Major ROBERT JAMIESON, M.A., Croix de Guerre [*A.* 1922], 14 Grays Inn Square, W.C.1; 2 The Old Drive, Welwyn Garden City, Herts. Proposed by F. W. Troup, Henry M. Fletcher, A. Dunbar Smith.

And the following Licentiates who have passed the qualifying Examination:—

MITCHELL: CECIL THOMAS, Public Works Department, Kampala, Uganda; P.O. Box 78, Kampala, Uganda. Proposed by D. Ivor Lewis, Sydney D. Kitson, Theophile Schaefer.

WILSON: FREDERICK CANDELENT, Architect, South Indian Railway Co., Ltd., Trichinopoly, South India; Kimber Gardens, Trichinopoly, South India. Proposed by Oliver Essex, Jno. Goodman, W. Norman Twist.

And the following Licentiate who is qualified under Section IV, Clause 4, cii, of the Supplemental Charter of 1925:—

TAYLOR: THOMAS, 29 Queen Street, Oldham; "Westdene," Middleton, near Manchester. Proposed by Ernest Simister, Francis Jones, John Swarbrick.

AS ASSOCIATES [40].

ALEXANDER: ANDREW GORDON [Final], 14 Devonshire Terrace, Lancaster Gate, W.2. Proposed by Arthur F. Usher, Joseph Hill, Walter R. Jaggard.

ASPLAND: ARTHUR [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing examination in Professional Practice], Brackenrigg, Windermere. Proposed by Arnold Thornely, Ralph Knott, and the Council.

AYERST: CHARLES THOMAS [Final], 23 Oakley Square, N.W.1. Proposed by Charles F. Callow, Sir Edwin L. Lutyens, Albert J. Thomas.

BANKS: PERCY HAROLD, P.A.S.I. [Special], 25 Burlington Street, Brighton. Proposed by E. A. Fermaud, Wm. Petch, Melville S. Ward.

BEALE: EDWARD HAYLEY [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Rockhurst, Burwash, Sussex. Proposed by Howard Robertson, J. Murray Easton, Robert Atkinson.

BEGG: KENNETH ANDREW [Passed five years' course at the Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], 94 Inverleith Place, Edinburgh. Proposed by Jn. Begg, F. C. Mears, C. D. Carus-Wilson.

BERTRAM: STEPHEN NOEL [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice],

- 27 Exeter Road, Brondesbury, N.W.2. Proposed by Howard Robertson, E. Hollyer Evans, C. H. James.
- BROWN: JOHN SHERWOOD [Special], 54 Cromwell Road, Stanmore, Winchester. Proposed by W. James Nash, Jno. Arthur Smith, A. Leonard Roberts.
- BROWN: ROBERT NEVILLE [Final], Sylverton North, Westoe Village, South Shields. Proposed by R. H. Morton, F. Willey, F. N. Weightman.
- BUTLING: GEORGE ALBERT [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 13 Old Quebec Street, Marble Arch, W.1. Proposed by Professor A. E. Richardson, Alec Smithers, Darcy Braddell.
- CADMAN: HARRY GEORGE [Final], 4 Chart Road, Folkestone. Proposed by John L. Seaton Dahl, Alexr. G. Bond, and the Council.
- CARR: FRANK HENRY [Final], 25 Byfeld Gardens, Barnes, S.W.13. Proposed by Professor S. D. Adshead, Stanley C. Ramsey, Robert Atkinson.
- CARR: TERENCE [Final], 19 Church Street, South Lambeth, S.W.8. Proposed by Professor Beresford Pite, Arthur C. Martin, H. F. Murrell.
- CARTWRIGHT: THOMAS NELSON [Final], Prudential Buildings, Nottingham. Proposed by A. Nelson Bromley, H. Alderman Dickman, John Woollatt.
- COBB: ANDREW RANDALL [Special Exemption], Halifax, Nova Scotia, Canada. Proposed by George A. Ross, C. R. Tetley, Philip J. Turner.
- COCHRANE: JOSEPH BRIAN [Passed five years' course at the School of Architecture, University of London. Exempted from Final Examination after passing Examination in Professional Practice], Chestnut House, Albrighton, near Wolverhampton. Proposed by Professor A. E. Richardson, W. H. Robinson, Oswald P. Milne.
- COLEMAN: JOHN JAMES [Final], 68 Herrington Street, Sunderland. Proposed by Hugh T. D. Hedley, F. Willey, F. N. Weightman.
- DANIEL: TREVOR MERVYN [Final], Sunny Bank, Abersychan, Mon. Proposed by Theodore Fyfe, A. B. Knapp-Fisher, A. L. N. Russell.
- EDWARDS: ARTHUR STANLEY [Special], 115, Colmore Row, Birmingham. Proposed by W. H. Bidlake, George Drysdale, Ernest C. Bewlay.
- HALL: DOUGLAS [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], The White Cottage, Bangor, North Wales. Proposed by Professor C. H. Reilly, Richard Hall, Herbert L. North.
- HAMILTON: ARCHIBALD OLIPHANT [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 71 Langside Road, Newlands, Glasgow. Proposed by T. Harold Hughes, John Keppie, John Watson.
- HARRISON: GEOFFREY STANLEY [Passed five years' course at the Architectural Association. Exempted from the Final Examination after passing Examination in Professional Practice], Thurlow, Aldenham Avenue, Radlett, Herts. Proposed by Howard Robertson, J. Murray Easton, Frank E. Smee.
- HOWES: JAMES FREDERICK [Final], Port Vale House, Hertford, Herts. Proposed by W. A. Forsyth, H. P. G. Maule, George J. Skipper.
- JOHNS: BERNARD WINTON [Final], c/o No. 1 Parton Street, Red Lion Square, W.C.1. Proposed by A. H. Moberly, J. Murray Easton, J. Alan Slater.
- KIDD: HENRY DOUGLAS [Special], 1 New Court, Lincoln's Inn, W.C.2. Proposed by Alexr. G. Bond, J. Ernest Franck, Robert Atkinson.
- LAW: OLIVER WILLIAM MAFEKING [Final], "Walton," Warham Road, South Croydon. Proposed by Professor A. E. Richardson, Arthur Stratton, Owen C. Little.
- LE HUNTE: LEONARD [Final], 27 St. Agnes Place, Kennington, S.E.11. Proposed by G. Topham Forrest, E. Hadden Parkes, E. P. Wheeler.
- MACGILLIVRAY: IAN DONALD [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], P.O. Box 353, Bulawayo, South Rhodesia. Proposed by Professor C. H. Reilly, Professor Patrick Abercrombie and the Council.
- MANDERSON: FREDERICK KEITH, B.Arch. [Final], 26 Tavistock Square, W.C.1. Proposed by Major Hubert C. Corlette, Professor A. E. Richardson, Henry M. Fletcher.
- MORANT: CLIVE AUBREY LUSHINGTON [Special], 42 St. Johns Park, N.19. Proposed by C. F. W. Denning, William G. Newton, Fredk. R. Hiorns.
- STEELE: ALEXANDER [Passed five years' course at the Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], "The Quarry," Bo'ness, West Lothian. Proposed by James B. Dunn, H. O. Tarbolton, Jn. Begg.
- SUMNER: BEVIS ALEXANDER [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], "The Croft," Park Road, Heswall, Cheshire. Proposed by Duncan A. Campbell, Professor C. H. Reilly, Leonard Barnish.
- THEWLIS: EDWARD CHARLES [Final], 9 Westcliffe Parade, Southend-on-Sea. Proposed by Robert Atkinson, Sir Charles A. Nicholson, Henry W. Allardyce.
- TOMKYNs: HAROLD GLENCOE [Special], P.O. Box 4959, Johannesburg, South Africa. Proposed by F. L. H. Fleming, S. C. Dowsett, Robert Howden.
- USHER: WILFRED [Final], 186 Front Street, Chester-le-Street, Co. Durham. Proposed by F. N. Weightman, R. Burns Dick, A. K. Tasker.
- VINE: CYRIL MALCOLM [Final], 12 Tudor Chambers, Station Road, Wood Green, N.22. Proposed by J. Harold Gibbons, S. H. Egan, John P. Briggs.
- WALTON: DONALD GARBUTT [Final], 19 St. Margarets Road, Plumstead, S.E.18. Proposed by G. Salway Nicol, George Oakley Scorer, George Drysdale.
- WATSON: WALTER [Final], 40 Bayswater Road, Perry Barr, Birmingham. Proposed by Edwin F. Reynolds, Henry E. Farmer, George Drysdale.
- WATT: JOHN [Final], 282 Batley Road, Alverthorpe, Wakefield. Proposed by T. Harold Hughes, W. Harold Watson, Colonel Jos. Spain.
- WHYTE: WILLIAM GEORGE [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], c/o J. C. Cooke, Esq., National Mutual Buildings, Johannesburg, South Africa. Proposed by James B. Nicol, Robt. G. Wilson, jun., J. A. O. Allan.

AS HON ASSOCIATE [1].

WOODWARD: ARTHUR MAURICE, M.A., F.S.A., Director of the British School of Archaeology at Athens. The British School, Athens, Greece. Proposed by the Council.

AS. HON. CORRESPONDING MEMBER [1].

HORTA: VICTOR PIERRE, Architecte, Professeur honoraire à l'Université Libre de Bruxelles, Directeur et Professeur à l'Académie Royale des Beaux-Arts de Bruxelles, ancien titulaire du Cours d'Architecture à l'Institut Supérieur des Beaux-Arts à Anvers, Membre de l'Académie Royale de Belgique, Membre de la Commission Royale des Monuments, etc., etc., 136 Avenue Louise, Bruxelles. Proposed by the Council.

Competitions

COMPETITION FOR THE DESIGN OF A NATIONAL SIGN FOR PETROL FILLING STATIONS AND GARAGES.

A Committee appointed by the Home Secretary has been considering amongst other things the question of the exhibition of advertisements on petroleum filling stations in connection with the powers granted by Parliament to County Councils and Borough Councils to make bye-laws for regulating the appearance of such stations under Section XI of the Petroleum (Consolidation) Act, 1928.

The Committee has not yet presented its report to the Secretary of State, but after hearing evidence it is unanimously agreed that, if the appearance of petroleum filling stations is to be improved, the exhibition of advertisements, visible from off the premises, should be rigidly restricted, and in their place a standard form of sign should be adopted sufficient to indicate to the public the presence of filling stations and the different brands of petroleum spirit, oil, etc., retailed on the premises and the different classes of service to be obtained there.

For this purpose the Committee desire to obtain an attractive design of a sign which can be embodied in bye-laws to be made by County Councils or Borough Councils and which will thus become a standard for the country, easily recognisable by all motorists.

A competition has been arranged and the conditions have been drawn up by a jury appointed by the President R.I.B.A. and consisting of Mr. Oswald P. Milne [F.], (Chairman), Mr. Oliver Hill [F.], Mr. Edward Maufe [F.], Mr. H. P. G. Maule [F.], and Mr. Basil Oliver [F.].

The jury will assess the competition and a prize of £50 will be awarded for the best design submitted, with a further sum of £50 should the design be adopted.

The conditions of the Competition will be published on Tuesday 12 February, and the last day for receiving designs will be Tuesday 12 March 1929.

Copies of the conditions can be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

PROPOSED NEW HALL, THE MOUNT SCHOOL, YORK.

The "Promoters," the Committee of the Mount School, invite Architects who are members of the Society of Friends or those who have at one time attended either the Bootham School or the Mount School, York, to submit designs in competition for a New Hall, proposed to be erected on a site adjoining Dalton Terrace.

Assessor: Mr. J. Mansell Jenkinson [A.].

Premiums: £50, £30 and £20.

Last day for questions: 1 March 1929.

Last day for sending in designs: 24 April 1929.

Conditions and site plan may be obtained on application to Dr. C. E. Hodgson, The Mount School, York.

BAILDON U.D.C. HOUSING SCHEME COMPETITION.

The Competitions Committee desire to call the attention of Members to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are

in negotiation with the promoters in the hope of securing an amendment. In the meantime Members should not take part in the competition.

COMPETITION FOR THE COLUMBUS MEMORIAL LIGHTHOUSE.

A copy of the report containing complete details of the conditions governing the above competition has been received in the R.I.B.A. Library. Members who desire to enter the competition are required to fill up a registration form and return it to the Pan American Union, Washington. A number of forms are being sent to the R.I.B.A., and can be obtained from the Secretary as soon as they are received. Preliminary details of the competition were published in the R.I.B.A. JOURNAL, 14 July 1928.

SIMON BOLIVAR MEMORIAL.

PRELIMINARY DETAILS OF A COMPETITION FOR THE ERECTION OF A MONUMENT TO THE LIBERATOR BOLIVAR IN THE CITY OF QUITO.

A competition has been opened for the erection in Quito of a monument to Bolivar.

The Ecuadorean Minister in Paris and two members of the Sociedad Bolivariana of Quito, residing in Paris, will form a Committee to organise and carry out the said competition.

A jury of four members, composed of experts, artists and art critics will judge the works presented.

The designs, "Esbozos" (drawings or sketches), "maquettes," etc., which it is desired to present must be forwarded to the Legation of Ecuador, 91 Avenue Wagram, Paris, not later than 31 March 1929.

The sum of 2,000,000 French francs is available for the purpose of erecting the monument. This sum includes the fees of the artist who will carry out the work, either by himself or with others acting under his direction.

Honourable mention will be awarded to the authors of the designs adjudged second and third.

The decision of the Jury will be submitted to the Sociedad Bolivariana, of Quito, for ratification, prior to the contract with the author of the selected design being signed.

Members' Column

PARTNERSHIP WANTED.

A.R.I.B.A. with extensive and practical experience at home and abroad wishes for partnership with established firm. Would be prepared to enter as chief assistant with view to investing capital later if both parties approve.—Apply Box 1129, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

PARTNERSHIP required in London or Kent district by A.R.I.B.A. with wide and exceptional experience as designer and detailer of high-class domestic, bank and office buildings. Highest references.—Apply Box 1128, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

FORMATION OF PARTNERSHIP.

MR. WALTER BRAND [A.] and Mr. K. Drew Edwards [A.] have entered into partnership, and the practice will be carried on in future at 33 Bowling Green Street, Leicester (Tel.: 58462).

MR. G. VAL MYER, A.R.I.B.A., of Abbey House, Victoria Street, S.W., has taken into partnership Mr. F. J. Watson-Hart as and from 1 January 1929. The style of the firm will be Val Myer & Watson-Hart and the address will continue to be at Abbey House.

PARTNERSHIP.

MR. JACK GOLD has started his architectural practice in association with Mr. Stanley Miller (A.R.I.B.A. since 1914) at 36 Great Ormond Street, W.C.1. Telephone: Museum 7883.

DISSOLUTION OF PARTNERSHIP.

The partnership hitherto existing between Mr. B. B. Franklin and Mr. B. C. Deacon, F.R.I.B.A., under the style of Franklin & Deacon, Architects and Surveyors, 33 King Street, Luton, Beds., has been dissolved, and Mr. Deacon is now practising as an independent architect at the same address under the style of Basil C. Deacon, F.R.I.B.A., Chartered Architect, 33 King Street, Luton, Beds. Phone: Luton 168.

PARTNER WANTED.

ADVERTISER, 35 years in successful architectural practice in the West of England, requires a Partner.—Apply Box 1019, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

POST WANTED IN ENGLAND.

A.R.I.B.A., A.I.Struct.E., Liverpool Univ., 37, in Indian Service of Engineers, would like to hear of responsible post in England.—Full particulars from Secretary, R.I.B.A., 9 Conduit Street, W.1.

OFFICE ACCOMMODATION.

A.R.I.B.A. with offices in the Temple, desires to share same with another Architect, or Quantity Surveyor. Moderate inclusive terms.—Apply Box 1329, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

FELLOW of the Institute with a West-End office having a room to spare desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 7474, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

F.R.I.B.A. with an office in the West-End, desires to meet another Architect with a view to sharing accommodation and running expenses.—Apply Box 2118, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

TO LET.

SEVERAL rooms to let with use of telephone, etc., West-End, opposite tube.—Apply Box 1163, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

TO LET from June 24th, excellent North light Office in Gray's Inn; one large and two small rooms, Entrance Hall. Viewed by appointment only. Moderate Rent.—Box 2619, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

Minutes XII

SESSION 1928-1929.

At the Eighth General Meeting (Ordinary) of the Session, 1928-1929, held on Monday, 18 February, 1929, at 8.0 p.m.

Mr. Walter Tapper, A.R.A., President, in the Chair.

The attendance book was signed by 25 Fellows (including 6 members of Council), 24 Associates (including 1 Member of Council), 5 Licentiates (including 1 Member of Council), 1 Hon. Associate and several visitors.

The Minutes of the Business General Meeting held on 4 February, 1929, having been published in the Journal, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:—

Mr. Francis Thomas Wilberforce Goldsmith, elected Associate 1883, Fellow 1905. Mr. Goldsmith was a member of the R.I.B.A. Board of Examiners from 1893 to 1910 and a member of the Competitions Committee from 1896 to 1909. For four years of that period he acted as Hon. Secretary of the Committee. He was also a member of the Practice Standing Committee in 1898-99.

Mr. Stephen Box, elected Associate in 1886.

Mr. Thomas William Ludlow, elected Licentiate in 1911.

Mr. Octavius Ralling, transferred to Licentiate in 1925. And it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:—

Mr. H. J. Axten [F.].

Mr. C. R. Peers, C.B.E. [F.].

Mr. E. R. B. Harriss [A.].

Mr. E. C. Turner [A.].

The Secretary announced that the Council had nominated for election to the various classes of membership the candidates whose names are published in this issue of the Journal.

Mr. J. Alfred Gotch, Hon. M.A., F.S.A., Past President, having read a Paper on "Modern Banks, with special reference to the new Midland Bank Head Office," a discussion ensued and, on the motion of Mr. Arthur J. Davis [F.], seconded by Mr. Frederick Hyde, a vote of thanks was passed to Mr. Gotch, by acclamation and was briefly responded to.

The President then presented to the following successful competitors the Prizes awarded in the recent competition for a Design for an Aerodrome:—

Mr. D. H. McMorran (cheque, £62 10s.).

Mr. M. Hartland Thomas (cheque, £62 10s.).

Mr. L. C. S. Farmer (cheque, £25.)

The President expressed the warm thanks of the Council of the R.I.B.A. to the Directors of the Gloster Aircraft Company and Messrs. H. H. Martyn & Co., Ltd., for their generosity in providing the Prize money, and also to the members of the Jury who assessed the competition.

Air Vice-Marshal Sir Sefton Branker, K.C.B., and other members of the Jury briefly responded.

The proceedings closed at 9.50 p.m.

ARCHITECTS' BENEVOLENT SOCIETY

(Insurance Department).

HOUSE PURCHASE SCHEME

(for property in Great Britain only).

The Society is able, through the services of a leading Assurance Office, to assist an Architect (or his client) in securing the capital for the purchase of a house for his own occupation, on the following terms:—

AMOUNT OF LOAN.

Property value exceeding £666, but not exceeding £2,500, 75 per cent. of the value.

Property value exceeding £2,500, but not exceeding £4,500, 66⅔ per cent. of the value.

The value of the property is that certified by the Surveyor employed by the Office.

RATE OF INTEREST, 5½ per cent. gross.

REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years, or at the earlier death of the borrower.

SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that, provided the Plan and Specification have been approved by the Surveyor acting for the Office, and the amount of the loan agreed upon, and subject to the house being completed in accordance therewith, ONE HALF of the loan will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in.

NOTE.—In 1928, over £20,000 was loaned to architects under this scheme, and as a result over £100 was handed to the Benevolent Fund.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary Architects' Benevolent Society, 9 Conduit Street, London, W.

R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1929: 9, 23 March; 13, 27 April; 18 May; 1, 15, 29 June; 13 July; 10 August; 21 September; 19 October.

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